INTRODUCTION

Everyone probably hears music different from everyone else. It's shaped by our tastes, emotions, situations and personalities. If music could take on physical colors as it traveled through the air, it would astound the finest of artists.

Written music is also an art. The canvas being the manuscript paper, and the notes being the paint; but written manuscript can be more colorful than that.

One of the fascinating things about written manuscript is that you can color it with dynamics, articulations, and fabricated graphics to suit the audible result you're trying to achieve.

In this book, we try to color the music with the finest of oil color. That means you'll probably see things that may seem unorthodox. These manuscriptual peculiarities are there to help define the audible illusion of the recorded music. This also means that you should definitely check out the articulation page before you try to read this stuff.

The material in this book can be found on the David Lee Roth "Eat 'Em And Smile" and "Skyscraper" L.P.s.

Every possible attempt is made to describe how the music is performed, what equipment is used and what the approximate settings are.

Although you may try to reproduce this material exactly, it's unlikely it will end up sounding "EXACTLY" like the record. Remember, we all perceive things differently.

Steve will probably never play it all the same way twice, anyway.

Enjoy this book. It's written for the guitar "achievers" to possibly help give some insight into their own playing.

Just don't hurt yourself.

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ARTICULATION NOTATION
FOR MODERN ELECTRIC GUITAR

Strum for bottom to top, or

Top to bottom of voicing.

W/B = with bar, given piece is performed with the use of the whammy bar (vibrato bar, tremolo arm, joy stick, fun handle, etc.)

= Down Strum = Up Strum

m = Mute with palm of right hand

 = Semi mute, (not as dead as "m")

= ¼ tone flat (between ,)

= ¼ tone sharp

= 1 and ¼ tone sharp, between (,)

X^{Δ} = Next to A chord is short hand for triad. B^{Δ} = B major triad

= Under or over a note means more percussively, then normal and slightly shorter

= Indicates a phrase marking, usually at the beginning of a group of notes. This also indicates that a note is to be picked.

= Staccato, short

= Short & percussive

= Bend from one note to another

= A straight line between any two notes indicates a slide from one note to the other.

= Pull off or hammer

PF = Pluck with fingers of the right hand

w/p = With pick, usually returning after PF

= When this symbol appears and there's only one note. It means to rake across the muted strings with the pick.

Let ring... = whatever notes are shown under the dotted brackets should be played in a fashion so as to let the notes ring in the duration of the brackets (abbreviated L.R.)

H 12, H 5, H 3: This notation above a note indicates that the note is sounding a harmonic by lightly placing a finger of the left hand over a fret and plucking. The fret # is indicated next to the "H".

= Grace note played on the downbeat of the note it preceeds.

= Grace note played slightly before its following note so the actual note being approached is played where written.

= Grace note being bent to the next note.

= Grace note sliding up to the original note.

= Slide down string with pick.

* = Means that there is some explanation in the text as to the performance of the bar "*" appears in.

P.H. = This stands for Pinch Harmonic.

= By squeezing the pick, this causes the skin from the right hand thumb to "pinch" the string, giving it a harmonic squeek. The harmonic indicates the note that is sounding and the note underneath shows what note is being fretted.

= For a note head means the note, or notes, are mushed and undiscernible.

W—
W└
W└ } This indicates the use of the wha wha and the line refers to the position. { These lines should Follow each other

— = The down position, most bright.

└ = Open position, most dark.

Vib~~~ = Vibrate note with finger.

Vib~~~= The figuration of the squiggly line determines the speed and density of the vibrato.

~~~~~~= Fast hand vibrato

= Fast and wide vibrato

~~~~ = Fast, smooth vibrato

~~~= Slow, smooth

~~~= Smooth, slow, wide

If a W/B (with bar) appears over a vib. ~~~, that indicates that the illustrated vibrato is to be performed with the vibrato bar.

⌐♩¬ = Whatever is taking place over or under the brackets is happening in the space of a quarter note or ⌐𝅗𝅥¬ halfnote, etc.

= a diamond shape (◆) in the place of a dot on a chord's tablature indicates a harmonic. If a "T" is present at the bottom, it indicates that the harmonics are being sounded by tapping with the right hand. The x will indicate the fret # that's being tapped.

= Next to a note means to place the vibrato bar so it's in the reverse position from where it's usually used, i.e., pointing away from the guitar via the back:

Then, bounce the bar so the notes go sharp in a quick, jerky motion.

= Strings are being muted and strummed (lower strings)

= Strings are being muted and strummed (higher strings)

= Over a scratch means the strings are being "poked" by the pick by jabbing the pick (sideways) into the string:

NH = over a " ♦ " means the note goes into an overtone due to amp feedback. The note being fretted will be indicated by the normally written note and the pitch that is being sounded by the amplifier. Feedback will be notated with the diamond head.

Gt.1 = This stands for Guitar one and
Gt.2 = Guitar two, usually accompanied in a piece that has 2 guitars in unison and at one point they split into harmony.

= a note head with a diamond indicates a note being fretted with the first finger of the right hand.

= right hand, fretted with 2nd finger.

= right hand, fretted with 3rd finger.

E$^{str.}$
G$^{str.}$
A$^{str.}$
} Sometimes used to indicate the string a given lick is on etc.

THX$^{(y)}$ = tap harmonic. The X can stand for any fret #. This articulation means to fret a note, the fret is indicated by the "X". Then, tapping with your right hand on a fret indicated by "y" will cause a harmonic of the fretted note.

THS$^{(12)}$ = Tap Harmonic, fret the 5th fret (notes are indicated on manuscript) and tap 12 frets higher.

= Spin Bar. While holding a note with the left hand, the right hand spins the Vibrato bar. This causes the note (or notes) to go flat when the bar is pointed in towards the neck and sharp when the bar is pointed away from the guitar (Circular motion creating a smooth, bending sharp & flat).

The Term "Sweeps" refers to a style of playing that entails picking across the strings in either a downward or upward direction without alternating picking. It is usually done very fast and the notes must be on adjacent strings.

When plucking or finger-picking: Right Hand:
T = thumb
1 = 1st finger
2 = 2nd finger
3 = 3rd (ring) finger
4 = pinky finger
These numbers will appear over a note, or group of notes, indicating which fingers are used for given notes.

To understand the bar numbers...
A usually means first verse;
A-**A** x usually means A Section, Bar x
A2 usually is 2nd verse
A2 3 would mean 2nd verse, 3rd bar

"CHORD TABLATURE"

fret
7th

T = thumb
1 = index finger
2 = middle finger
3 = ring finger
4 = pinky finger
0 = open string

In this book, if a chord appears with its chord tablature and the same voicing and chord appear again in the song, the chord tab is not shown.

If a chord symbol is shown in parentheses, (F) that means that the chord tonality is implied but not necessarily being played on the guitar.

CN3 = C chord with no 3rd
CN5 = C chord with no 5th
C5 = usually just root and 5th are being played

"EAT 'EM & SMILE"

Basically, an arsenal of iron and metal was used to make this spewage unique unto itself. But, really it was mostly Marshall amps and distortion pedals.

Before the making of this record, I used Carvin amps completely. Then I was introduced to some Marshall amplifiers that were custom moded by Jose Arrendondo. A variety of Marshall amps were used on this album. At one point I had set up about 12 different Marshalls to compare the sounds. They all sounded different, of course.

Equal experimentation went into the cabinets. I found for studio use, the lower wattage speakers performed better for Rock music, although they melted quicker.

Although the basic amp set ups were simple, time was spent on intricate E.Q.ing to take out or enhance certain frequencies.

There are many other factors involved with the sound of the guitar. Some are variables such as the console; tracks were cut on Neve, SSL, API. There was a total of 4 studios used. Each had a different console, different recording rooms, different outboard gear, different microphone collection. All these factors add to the overall sound.

There was a minimal amount of outboard gear used on the processing of the guitar. Overall reverb was usually obtained from a Lexicon 224 and AMS. An occasional AMS harmonizer was used on some cuts for enhancement.

Many thanks to the folks who helped in the recording of the guitars on this album:

Ted Templeman – Production Extraordinaire and spiritual guidance;

Jeff Hendrixson – That Emmy winning engineer you hear so much about;

Steve Stevens – Amplifier assistance when most desperately needed.

THE PICK-UPS

All the pick-ups in the guitars used on this album are custom made by Dimarzio. They are layed out in the guitar as follows:

1) The neck position pick up is a double-coil humbucker. Smooth tone and high output are the major influence in this piece of gear.

2) The middle position is a single coil custom Dimarzio, cleaner and lower output;

3) The bridge position is a higher output, double coil humbucking custom jobby.

Each guitar has a slightly different modification on the pick-ups, but the configuration and wiring are the same.

There is a 5-position pick up selector switch on each guitar and the pick-up selection is as follows:

Position I (neck position)

In this position, the neck position pick-up is active and acts as a double coil pick-up.

Position II

Activates the middle and the neck position pick-ups. The wiring of this position splits the coil of the neck pick-up, making it a single coil. So, at this position, there are 2 single coil pick-ups which give the guitar a characteristic "strat" sound.

Position III

Middle position activating one single coil pick up.

Position IV

Is a combination of the middle position single coil and the treble (or bridge) position double coil. In this position, the pick-ups are wired so the bridge position pick-up turns into a single coil. This way, there are 2 single coil pick-ups on, giving the guitar that characteristic "strat" sound again.

Position V

This position is wired exclusively for this activation of the treble position pick-up. It's a humbucker.

YANKEE ROSE
Set Up

The same amp set up and guitar was used for all the parts of this piece. The amp was a 100-watt Marshall head plugged directly into a 4/12 cabinet housing 30-watt Celestion speakers.

The Guitar was a Charvel "Green Meanie" (with Floyd Rose tail piece).

The amp set up for the Intro chord differs slightly from the rest of the song. The signal went from the guitar into a Cry Baby wha wha then to a Boss Super Overdrive. The super overdrive was used for various fills and solos and the wha wha is used for the Intro "talking guitar segment."

After these effects, the signal went into the front of a 100-watt Marshall with one 4/12-inch cabinet hooked up to it. From the effects loop-out on the back of the amp, it went into a Roland 3000 digital delay. The stereo output of the Roland was fed back to the amp as follows:

The dry signal was returned to the original Marshall's effects loop return, and the effects side was returned to another 100-watt Marshall's effect loop return. That Marshall had a 4/12-inch 30-watt Celestion cabinet, also. These cabinets are recorded in stereo amp panned hard left and hard right.

The delay settings were set to:
Output = 50%, Feedback = 0, Delay time-120 milliseconds (approx.), no modulation or rate.

The talking guitar is just one 100-watt Marshall (the basic sound) into a 4/12 cabinet with 30-watt Celestions. Pick-up selector in #5 position.

The [A], [B] and [C] sections are set up with the basic sound but the entire parts are doubled and go in and out of unison where indicated. Pick-up selector in #5 position. An overall slight reverb and echo unit are used for "Body."

At the Bridge ([D] section), the rhythm guitar is a little cleaner than previously in the song. By pulling the Master volumes down on the amp and the volume knob on the guitar. This will clean the tone up a bit. Pick-up selector is in #4 position.

The melody guitar here is the same set up as the Intro chord except that the settings on the delay are different. Delay time = 35 milliseconds, Output = 50%, Feedback = 10%, Modulation is slight and the rate is approximately 4%. This gives a chorusing effect. Also, the overall echo is increased to repeat evenly on 1/2 notes and has a higher feedback level.

From [D] 12 the set up returns to the basic rhythm sound at [A], [B] & [C].

The solo at the end of the piece is just "the basic guitar sound" with the super overdrive on.

Performance Notes

INTRO. ***1** — The first chord of this song is done with the normal rig with a stereo setting on the Roland 3000 of 730 milliseconds. Panned hard left and right, this gives the large stereo tonality.

INTRO. ***2** – Talking guitar - Giving the guitar the illusion of speaking is easier than it may sound. The trick is to not think about notes, but just what your own mouth would do. The wha wha pedal can be very helpful in that it can act as a vowel enhancer. The conviction is left up to the imagination of the performer.

A **8** This lick is double tracked and is done by hitting harmonics on the 5th fret of the G string. Then perform the melody written by depressing and pulling on the bar to get the designated notes.

A2 **15 & 16** This lick is a series of hammer-ons and pull-offs, sometimes referred to as a "flutter." None of the notes are picked.

B **2, 4, 6** On this riff, you progressively push harder on the strings with your left hand, causing the strings to go sharp a bit, and at the same time "pinch" the notes with the right hand for the harmonic effect.

D **2-9** The melody guitar in this song has heavy echo on it, repeating every half note with about 20% repeat (feedback).

D **3, 7 &8** Hit G on the 3 string, 12th fret and quickly dip the bar down in the space of an 8th note. Raise the bar and vibrate violently in the space of 4 quarter notes.

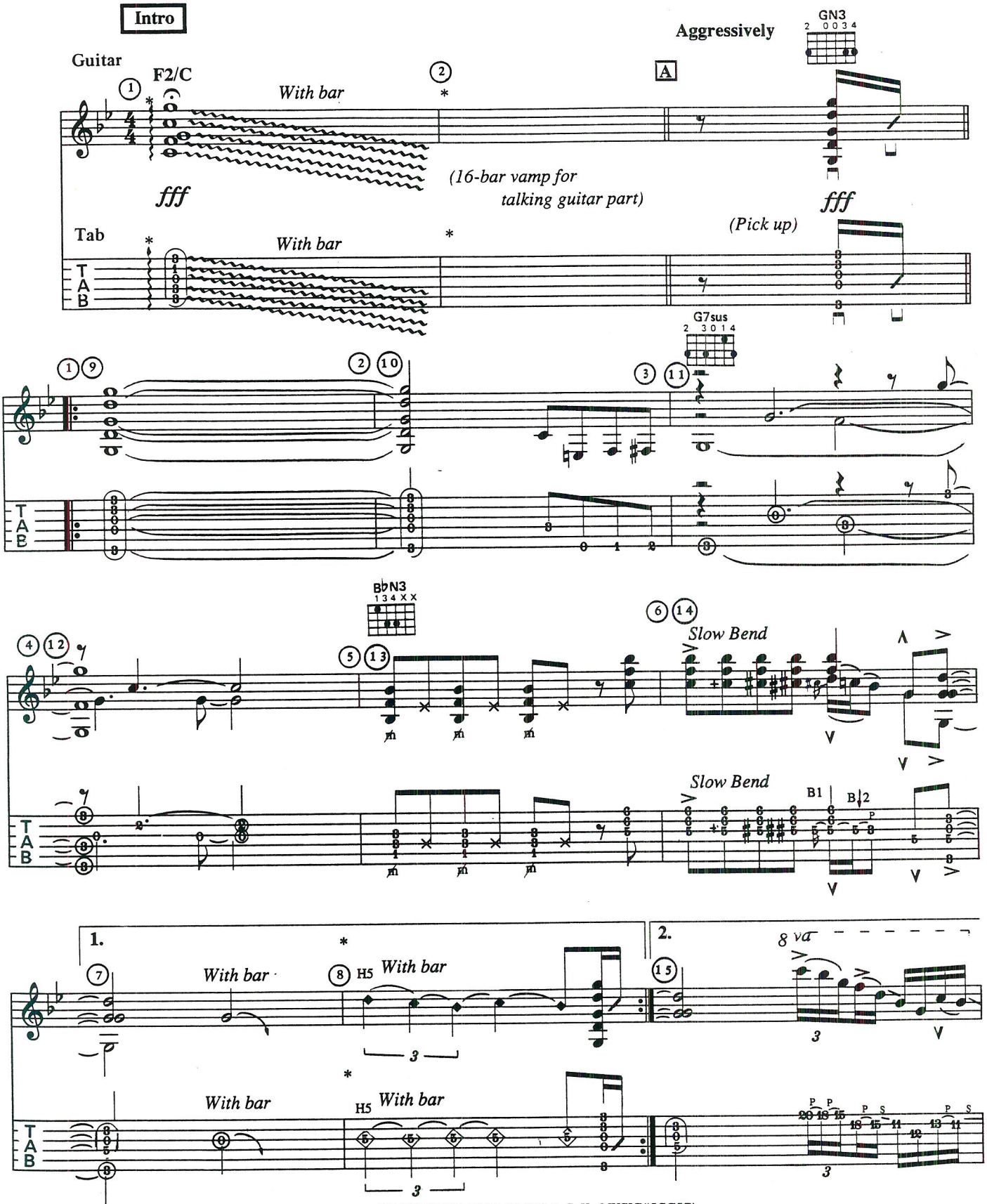
E **1 & 2** This represents a muted strum. Mute the strings with your left hand and strum.

E2 **3 & 4** This is a series of hammer-ons and pull-offs using the right hand on the neck where indicated. The lick is played without any picking. Strictly legato.

E2 **5 & 6** Depress vibrato bar and slide up the neck (5 string) while raising the bar.

YANKEE ROSE

Words and Music by
DAVID LEE ROTH and STEVE VAI



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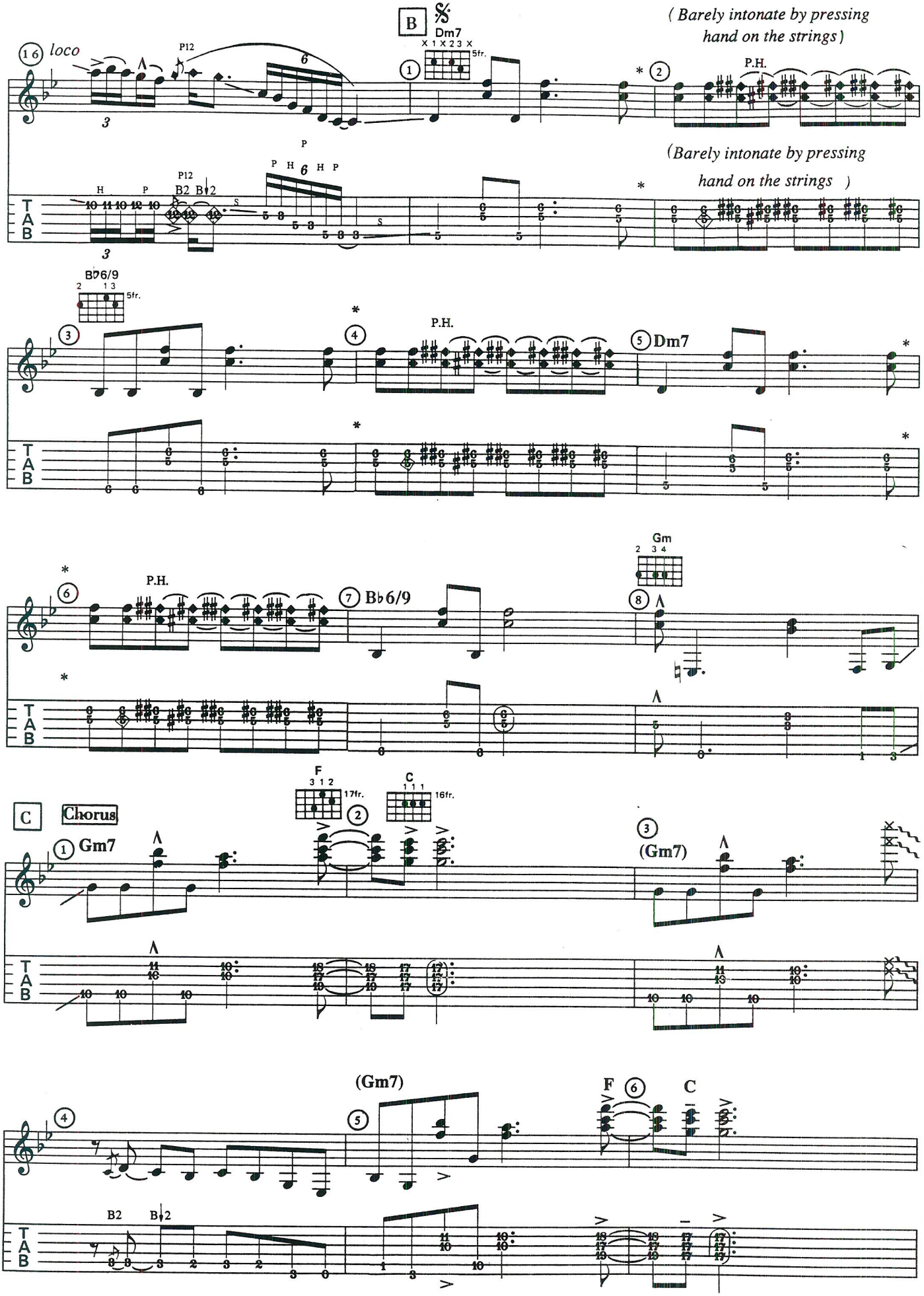
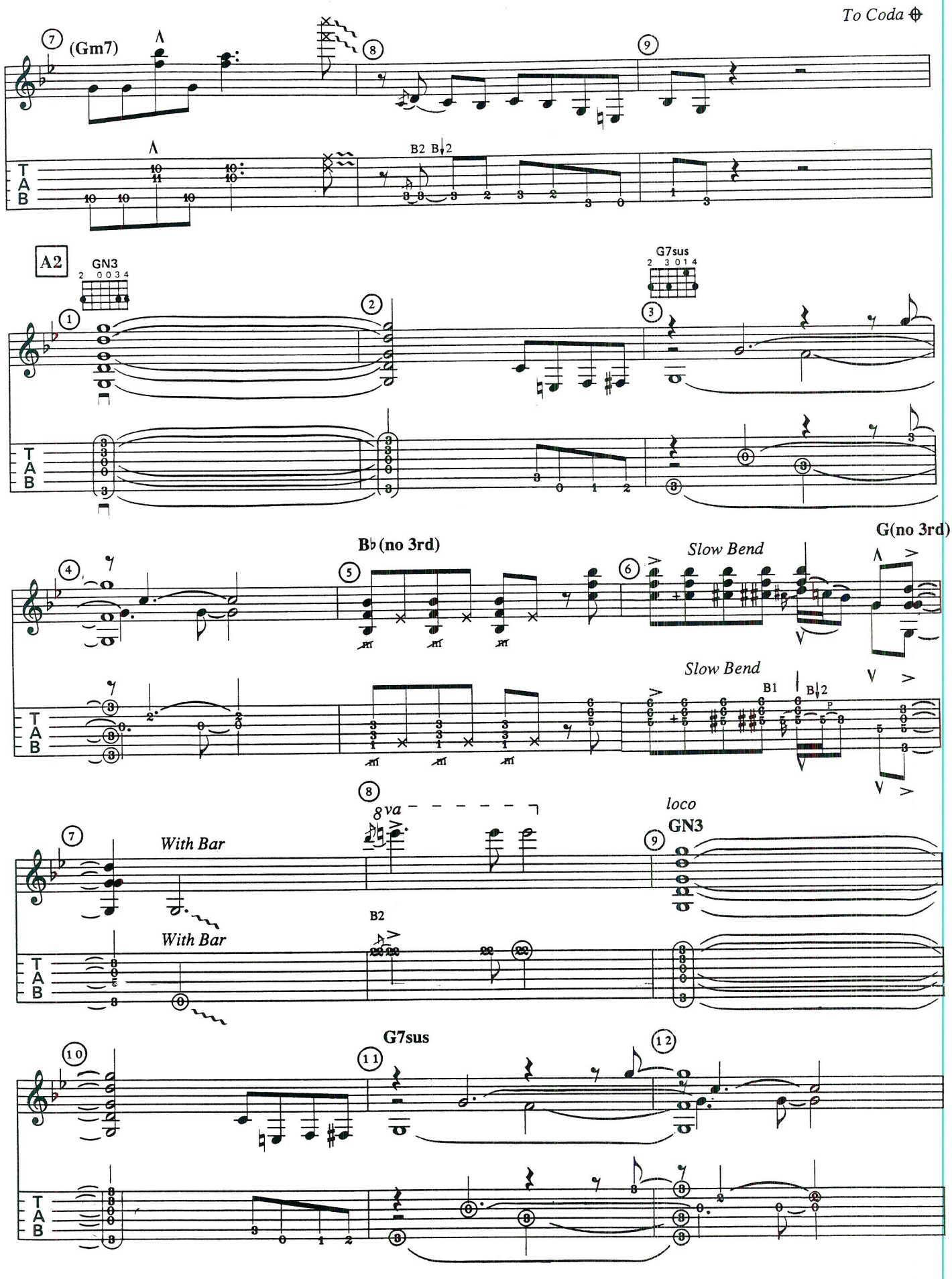
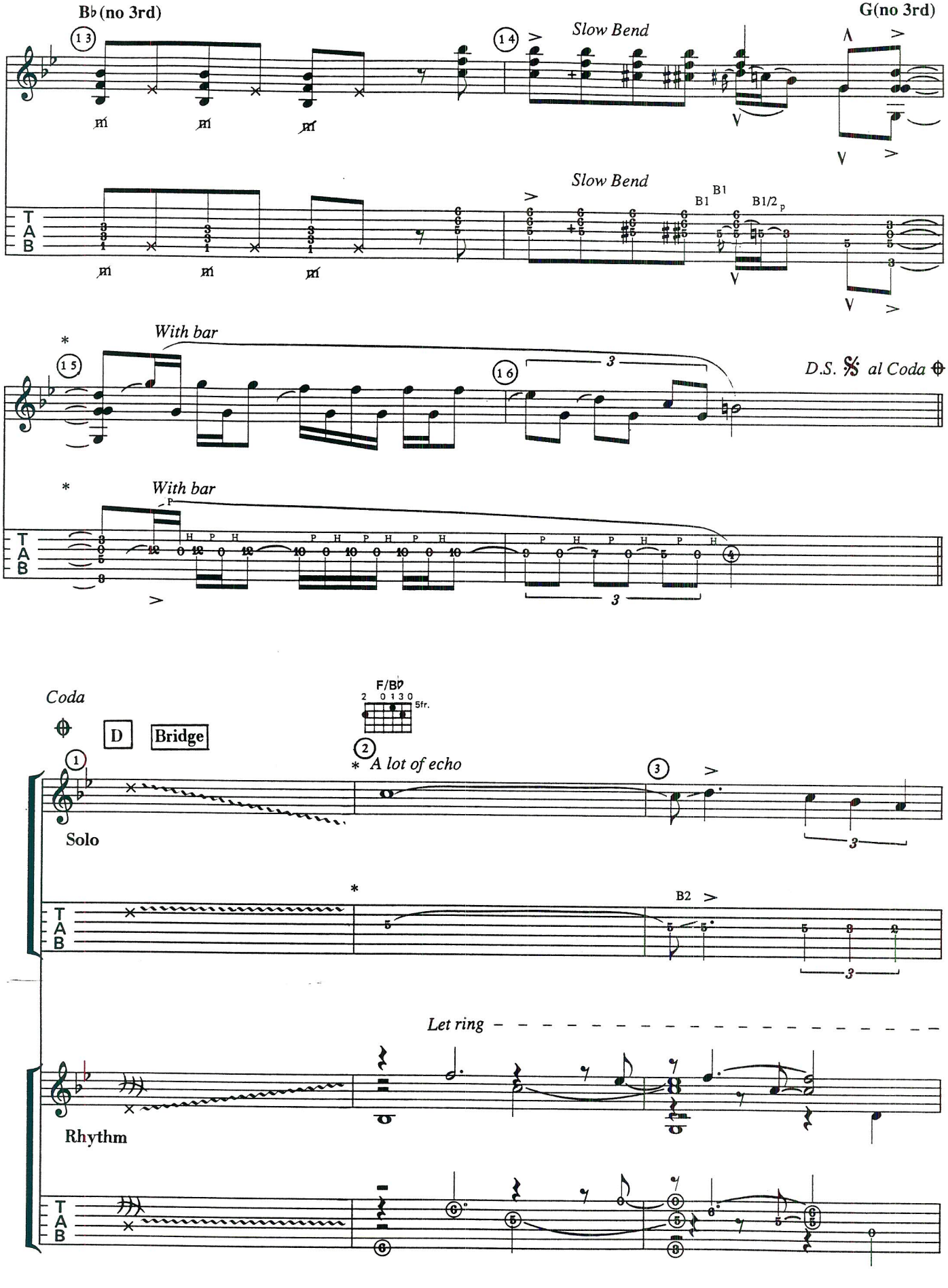
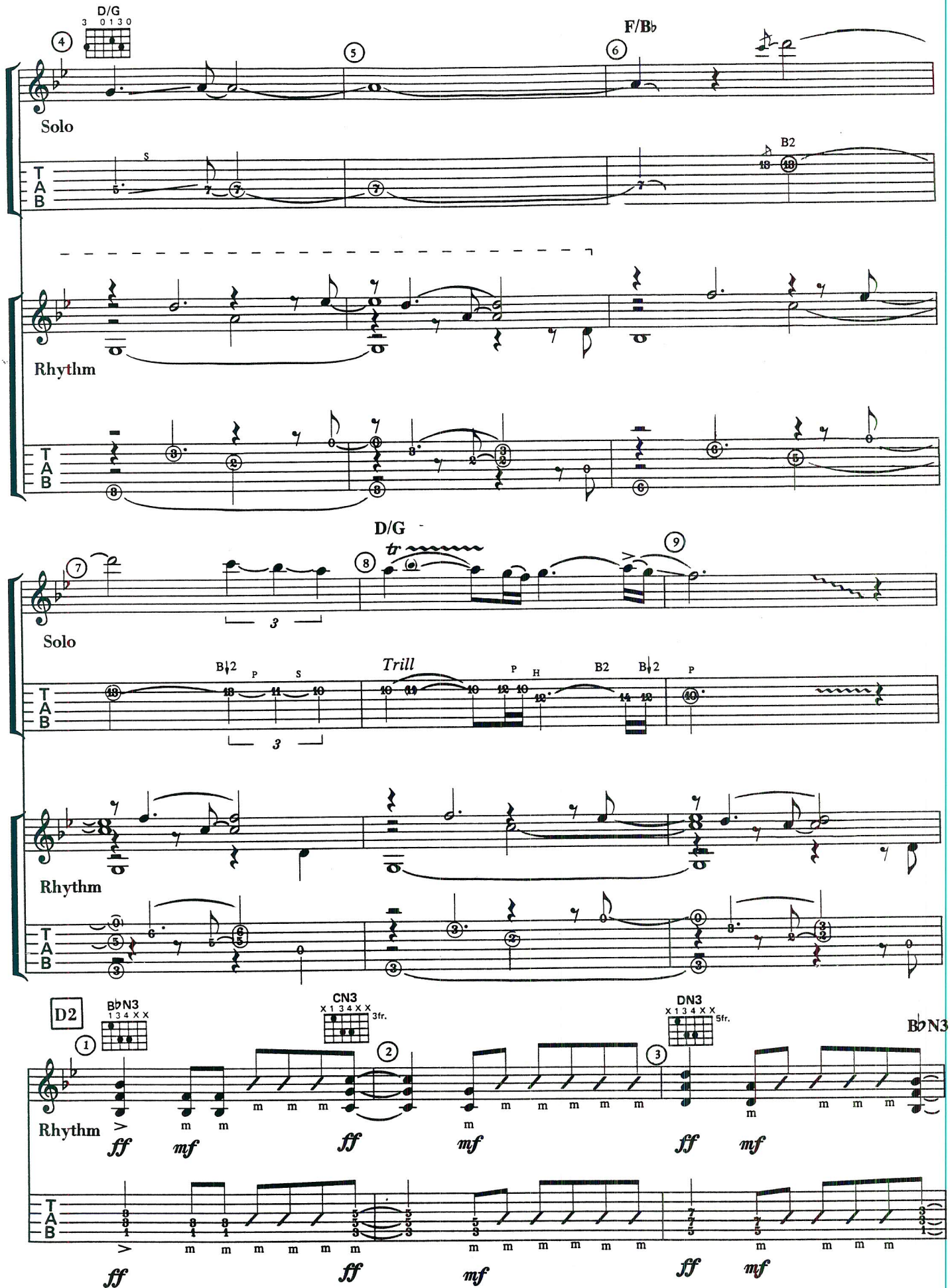
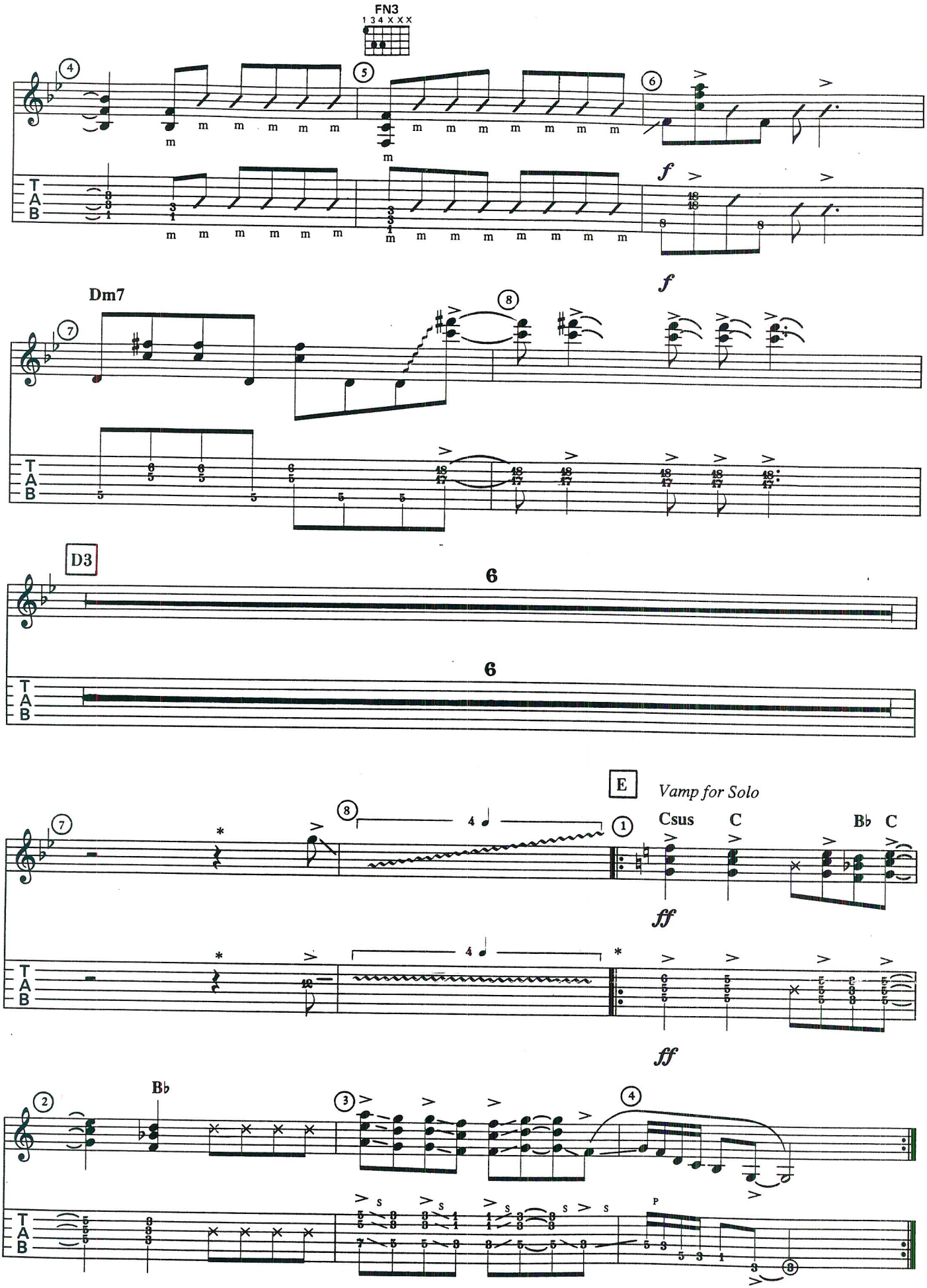
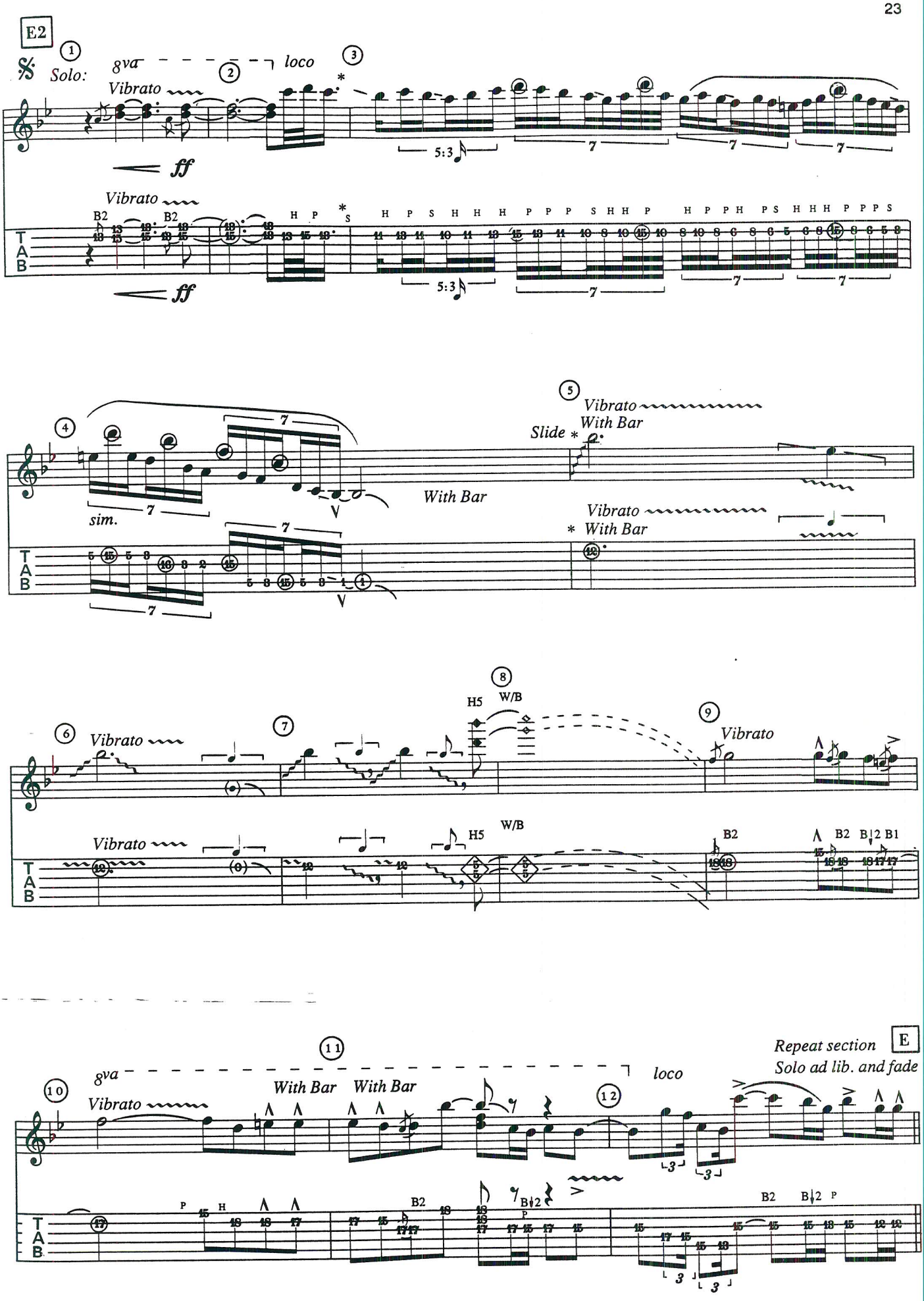

B
Dm7
5fr.
(Barely intonate by pressing hand on the strings)
loco
P12
P.H.
(Barely intonate by pressing hand on the strings)
B♭6/9
5fr.
P.H.
Dm7
Gm
P.H.
B♭6/9
C
Chorus
F
17fr.
C
16fr.
Gm7
(Gm7)
(Gm7)
F
C
TAB


To Coda
(Gm7)
B2 B♭2
A2
GN3
G7sus
B♭ (no 3rd)
G(no 3rd)
Slow Bend
Slow Bend
B1
B♭2
8va
loco
GN3
With Bar
With Bar
B2
G7sus
TAB


B♭(no 3rd)
G(no 3rd)
13
14
Slow Bend
Slow Bend
B1
B1
B1/2
With bar
15
16
3
D.S. 𝄋 al Coda
With bar
Coda
D
Bridge
F/B♭
2 0 1 3 0
5fr.
2
* A lot of echo
1
3
Solo
B2
Let ring
Rhythm
T
A
B


D/G
F/B♭
Solo
B2
Rhythm
D/G
Solo
Trill
Rhythm
D2
B♭N3
CN3
3fr.
DN3
5fr.
B♭N3
Rhythm
ff
mf
ff
mf
ff
mf
ff
mf
ff
mf


FN3
1 3 4 X X X
Dm7
D3
E
Vamp for Solo
Csus
C
B♭
C
B♭
TAB


E2
Solo:
8va
loco
Vibrato
ff
B2
H P S H H H P P P S H H P H P P H P S H H H P P P S
5:3
7
sim.
With Bar
Slide
Vibrato With Bar
* With Bar
H5
W/B
B2
B|2
B1
Repeat section
Solo ad lib. and fade
E
T
A
B

SHY BOY
Set Up

The "basic amp set up" used here is a 100-watt Marshall head directly into a 4/12 cabinet housing 50-watt Celestions. A Boss Super Overdrive is used for some solo spots and fills.

Guitar - "Green Meanie" Charvel

The signal at the console is run into a Roland SDE 3000 for a stereo chorus effect. The settings are basically: Delay X = 15 milliseconds, Feedback = 0, Output = 50%, slight modulation and rate time. Those two returns are panned hard left and right. Then there's an overall slight echo at quarter notes.

For the sections that are done with one guitar, the "basic amp set up" is used.

I2 This section is double tracked "Basic Sound" guitars panned left and right with slight overall echo.

I3 One guitar (stereo chorus)

SOLO 2 This section is double tracked

G 15 This section is double tracked

G 17 Echo is added to the guitar, repeating every half note, approx. 720 milliseconds.

All pick-up selectors in 5th position.

Performance Notes

The Intro. to this song is a feedback and whammy bar extravaganza. The final note is performed by hitting a harmonic on the 7th fret (4) string, and pulling up on the bar.

I2 2 The notes that are written are what's being fingered, but as they are being hammered and pulled off with the left hand, the right hand bends and vibrates the riff with the whammy bar.

I2 7 & 8 All the notes in these bars are hammered and pulled off (no picking).

A2 13 This riff is played on the G string and is done "hand over hand" by hammering and pulling off.

SOLO I is one guitar.

SOLO II has 2 guitars playing what's written in unison.

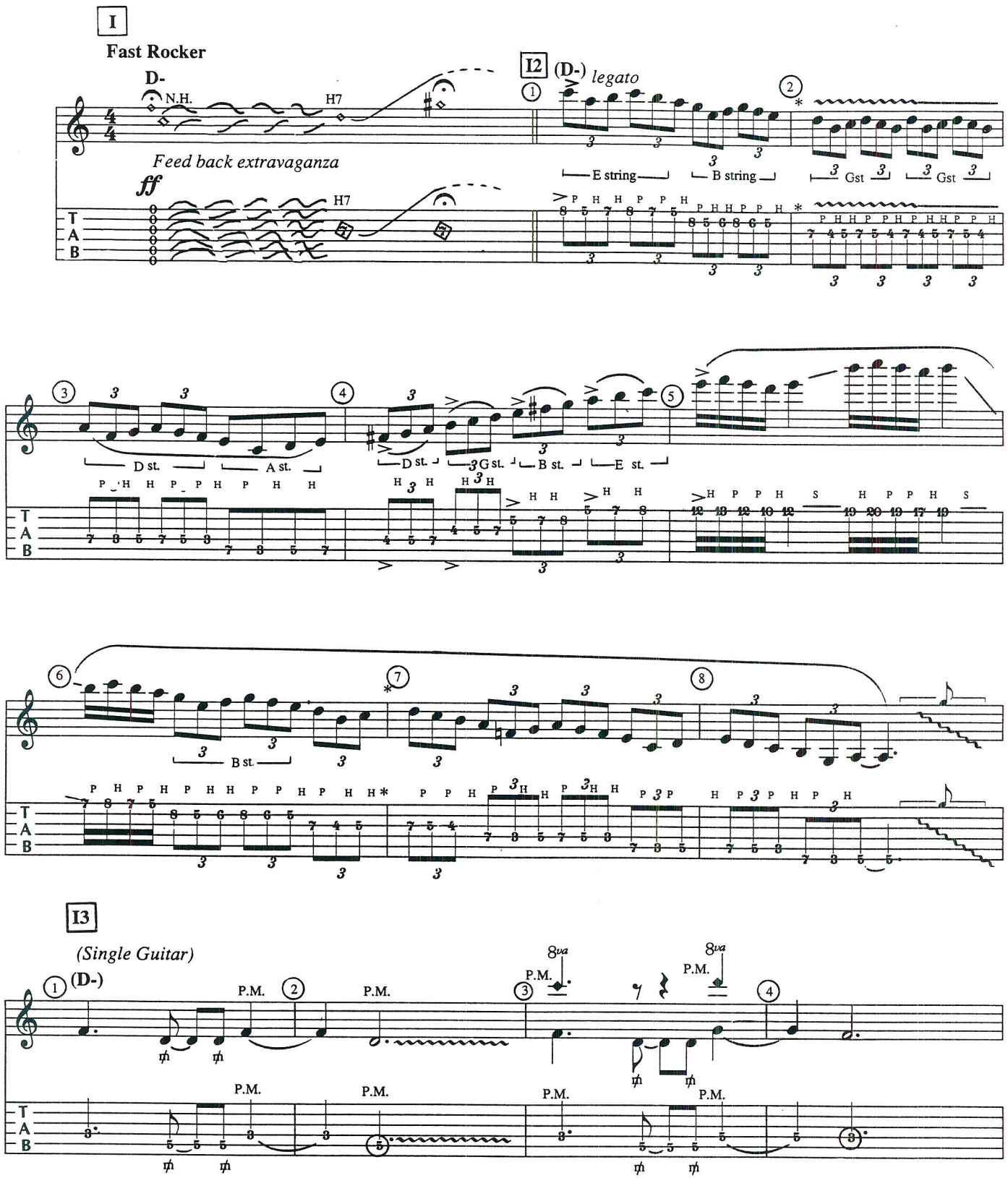
G 17 First depress the vibrato bar, then strike a harmonic on the 5th fret of the G string; then slowly raise the note and pull the bar so the note goes sharp. All of this is done with a delay on. The settings are basically: Output = 50%, feedback = 25%, delay is about 450 milliseconds.

G 18 Hit one note and whammy like mad.

G 19 Pulling the bar down and letting it go will cause the bar to traumatize, giving the note that nervous vibrato twitch.

SHYBOY

Words and Music by
WILLIAM SHEEHAN



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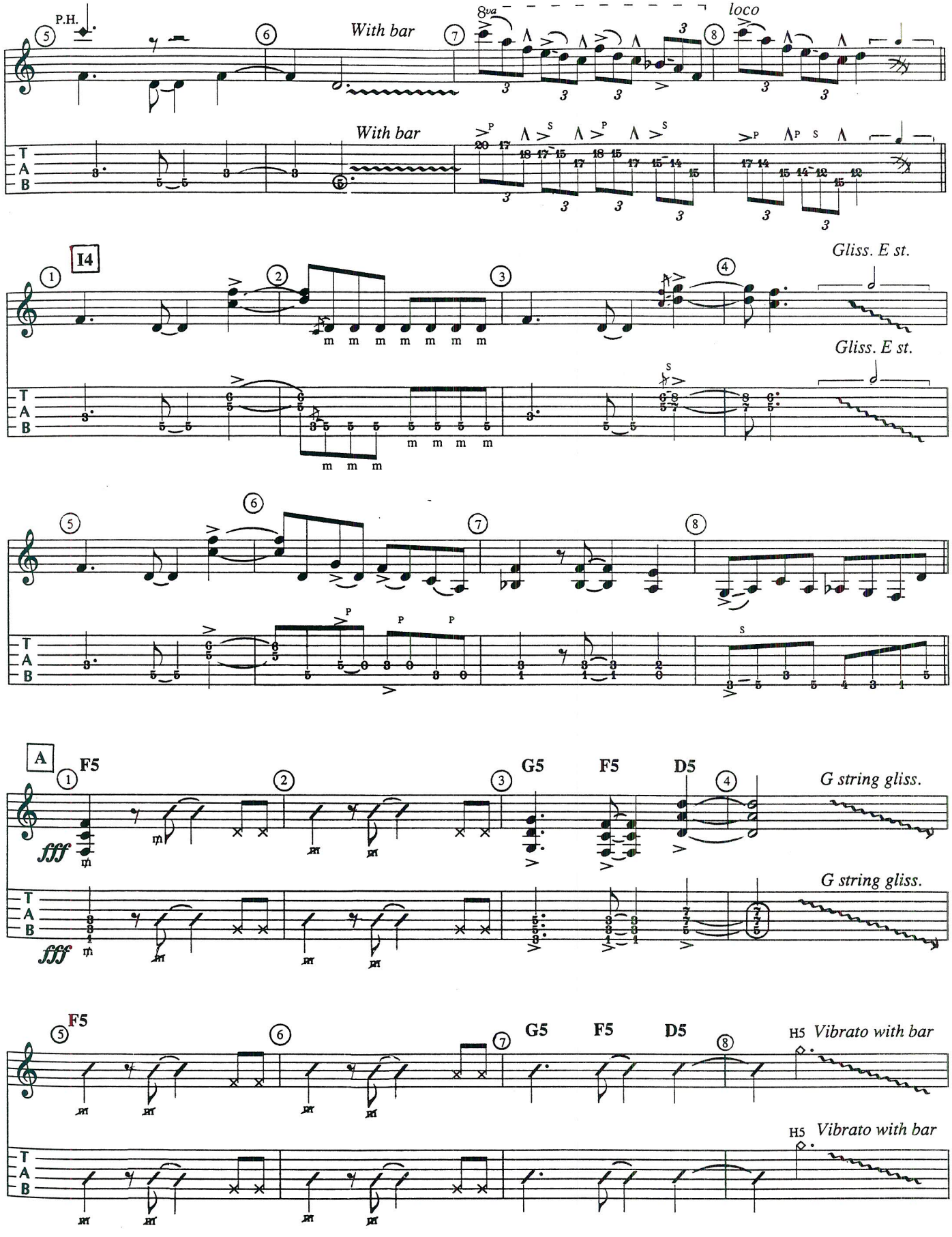
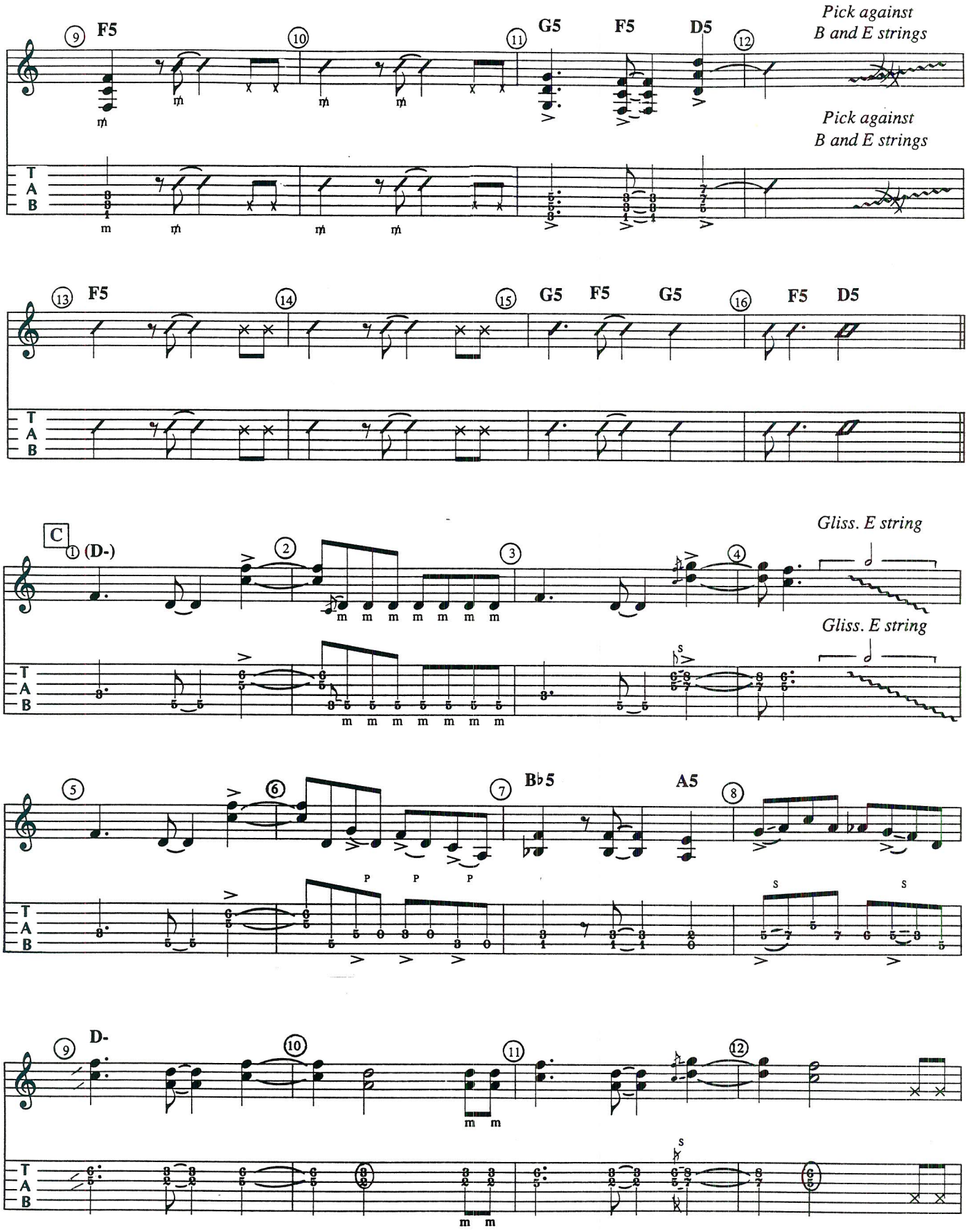
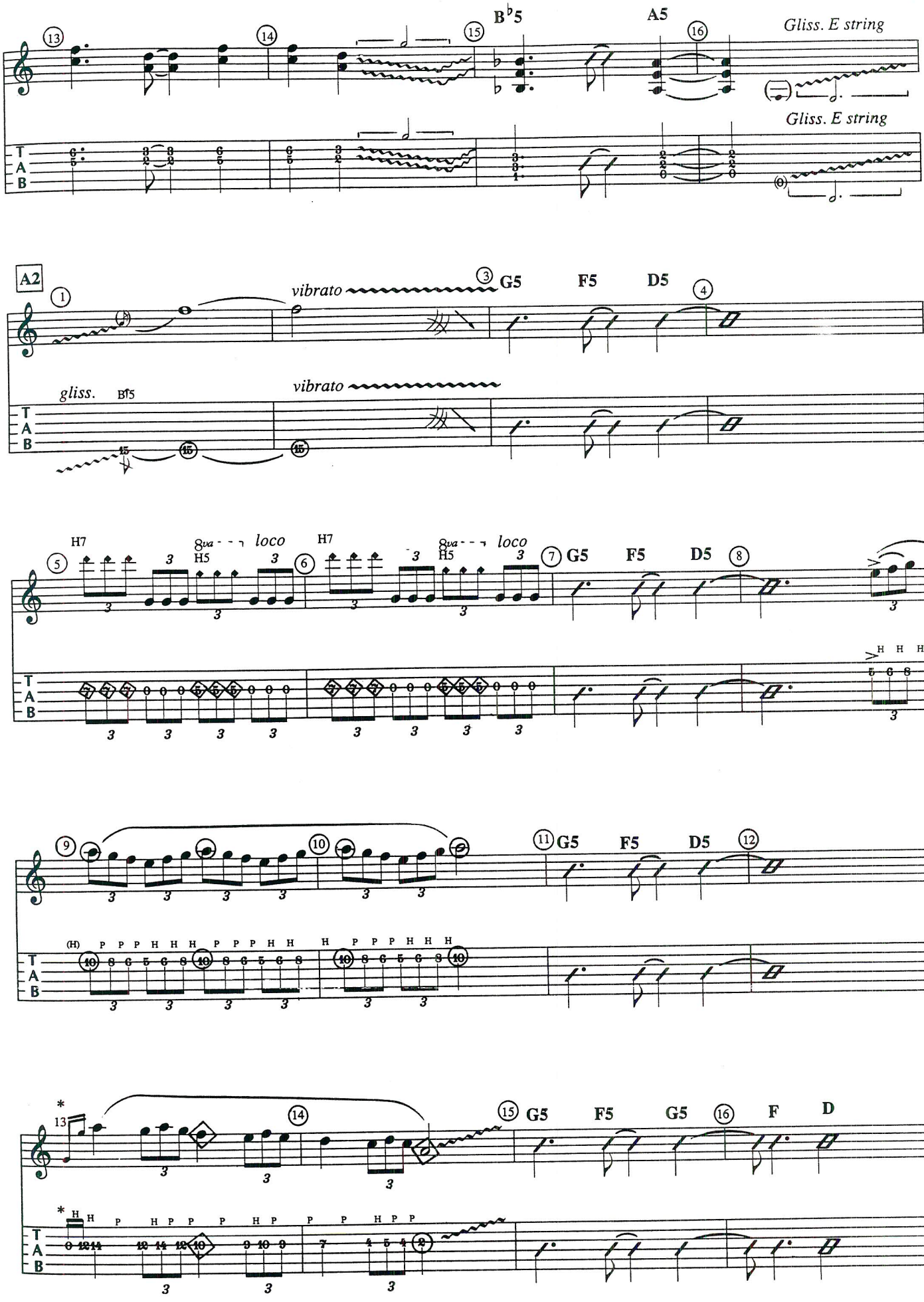
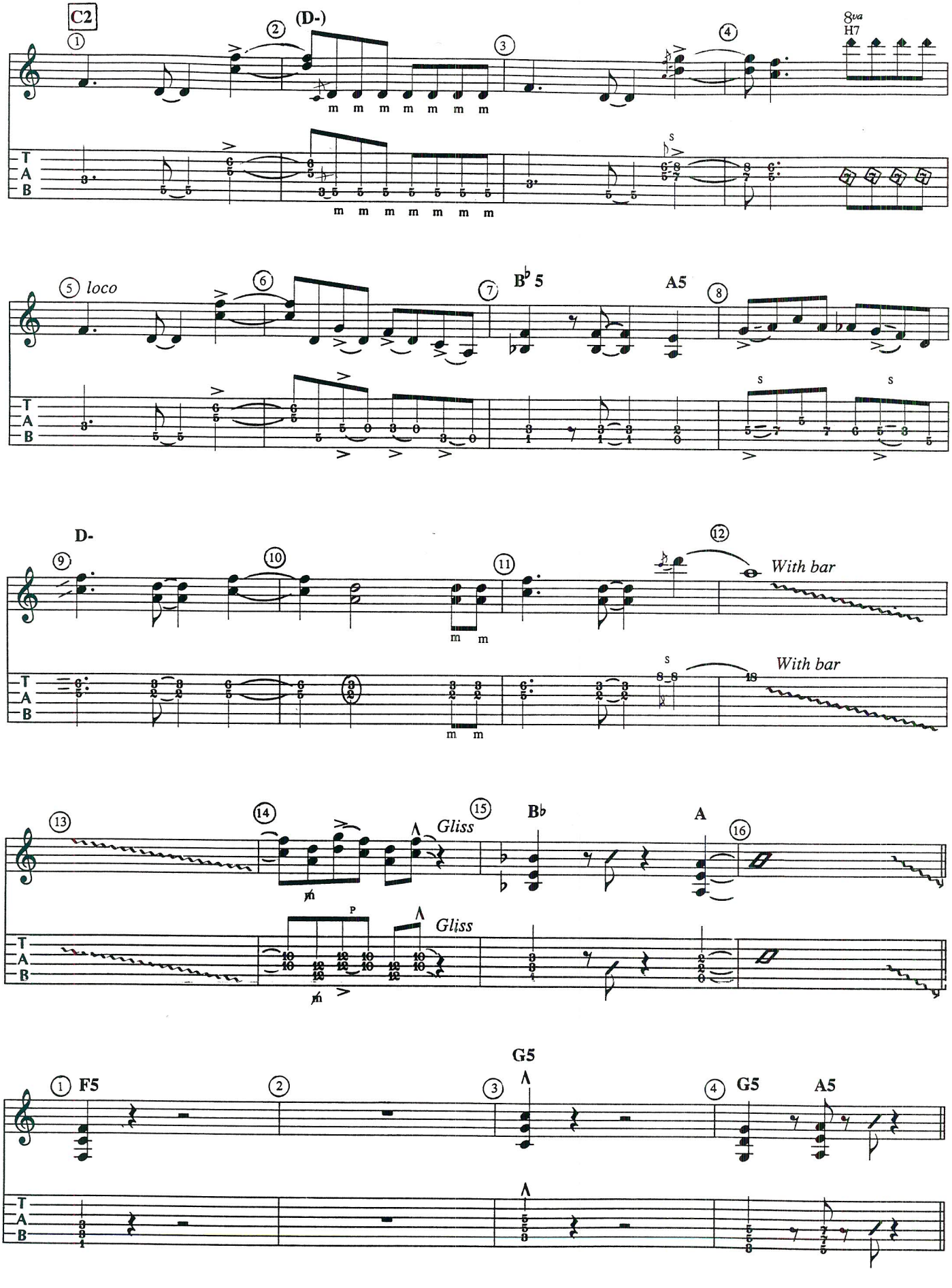
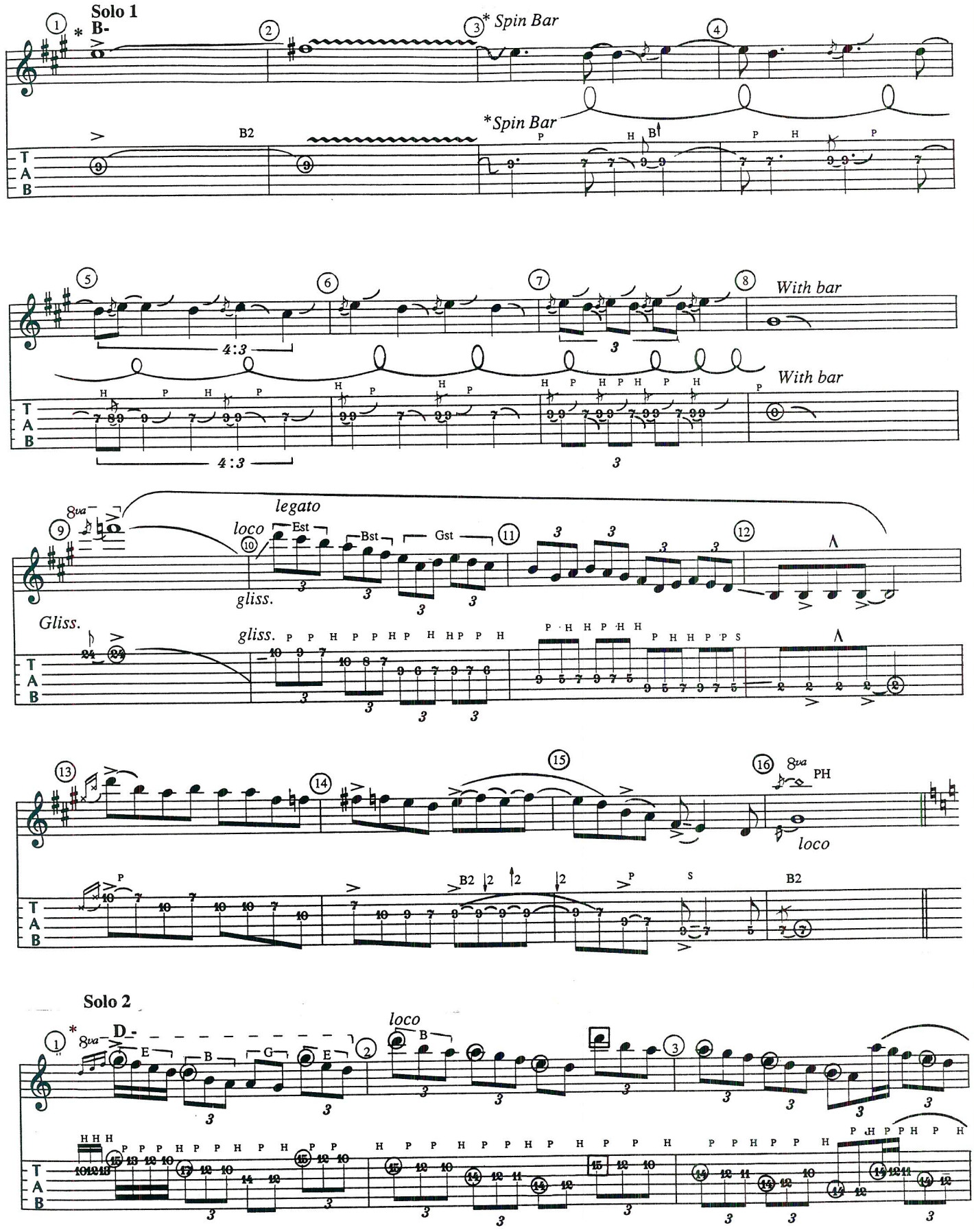
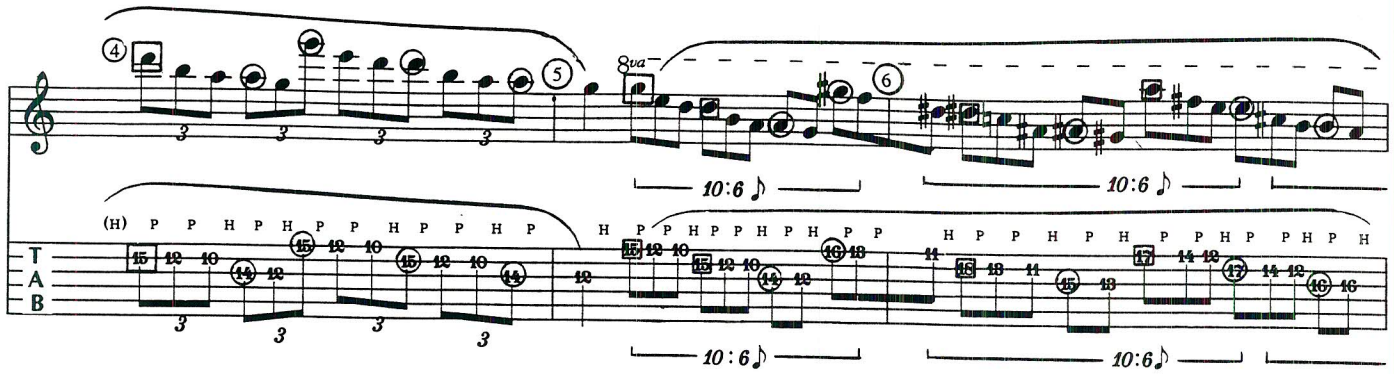
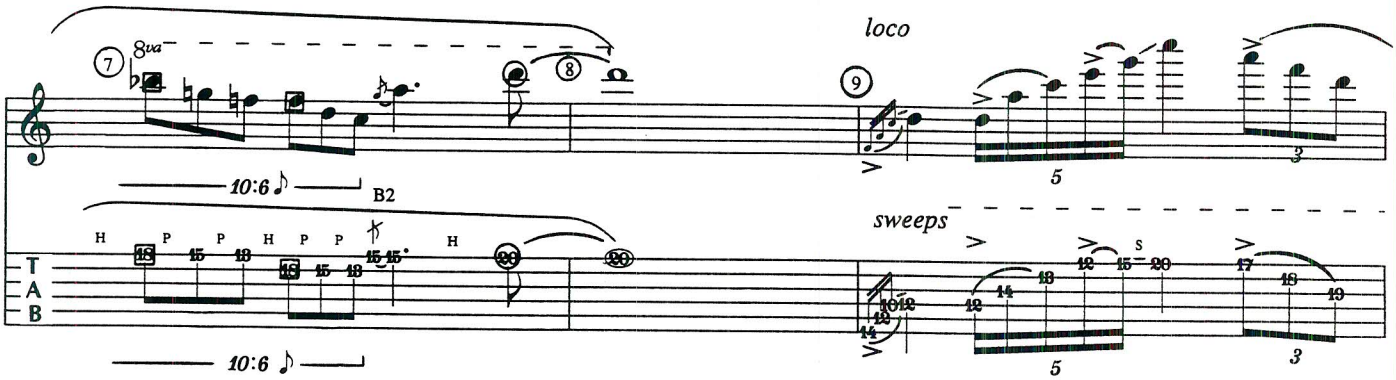
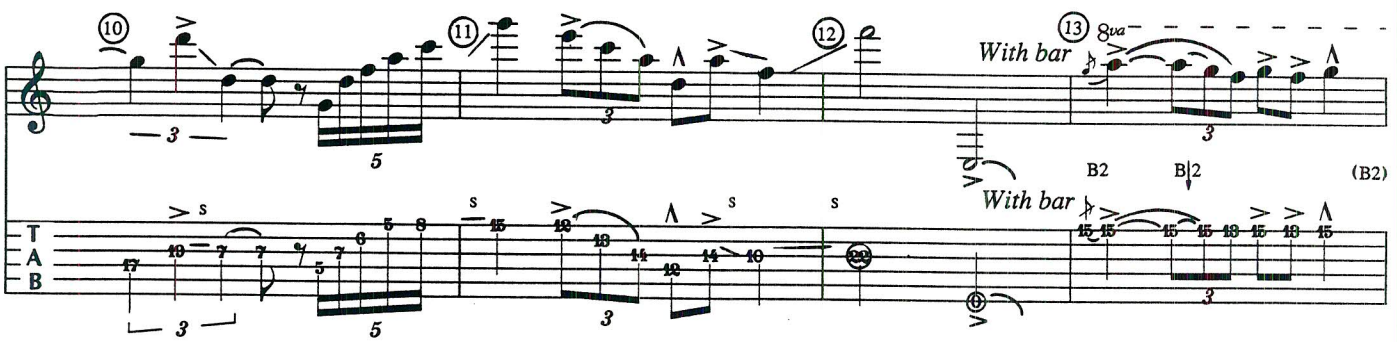
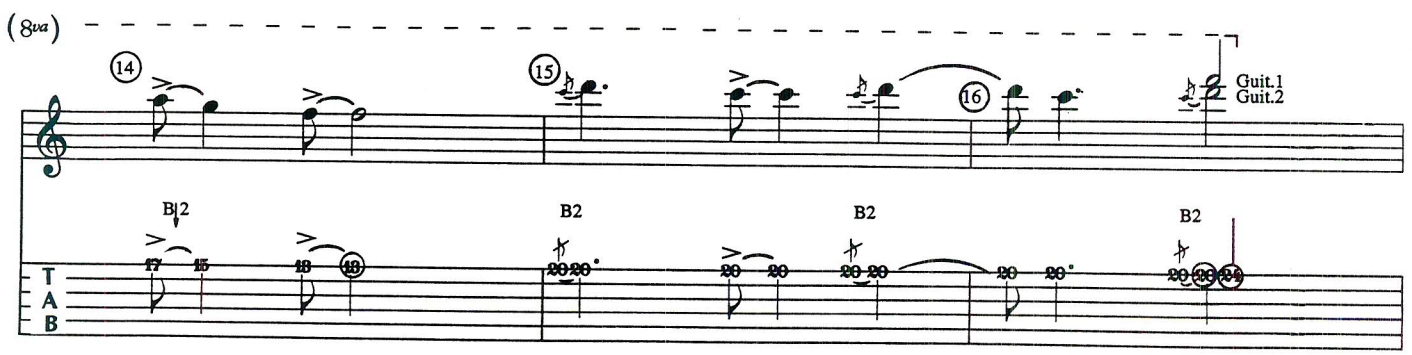
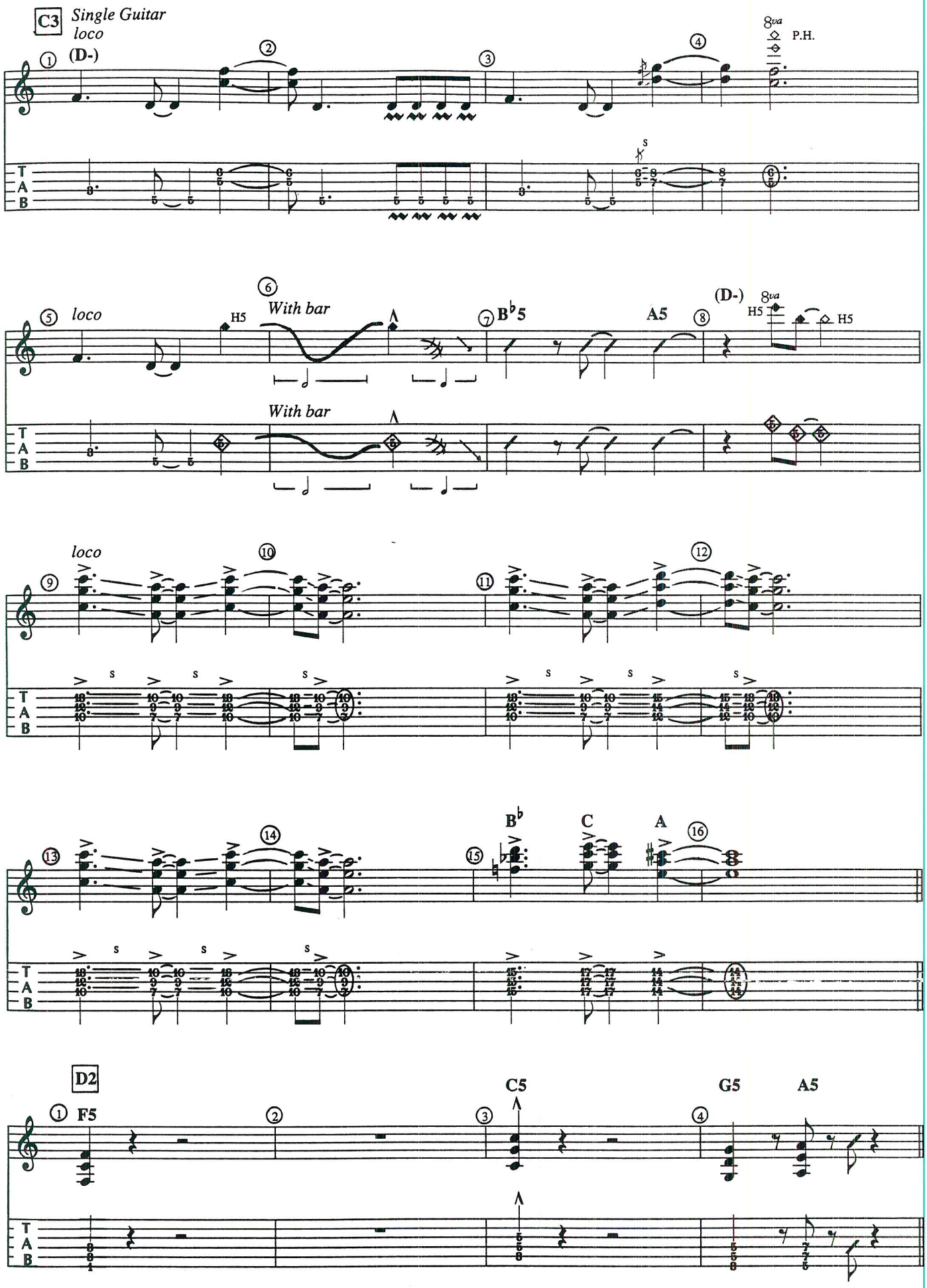
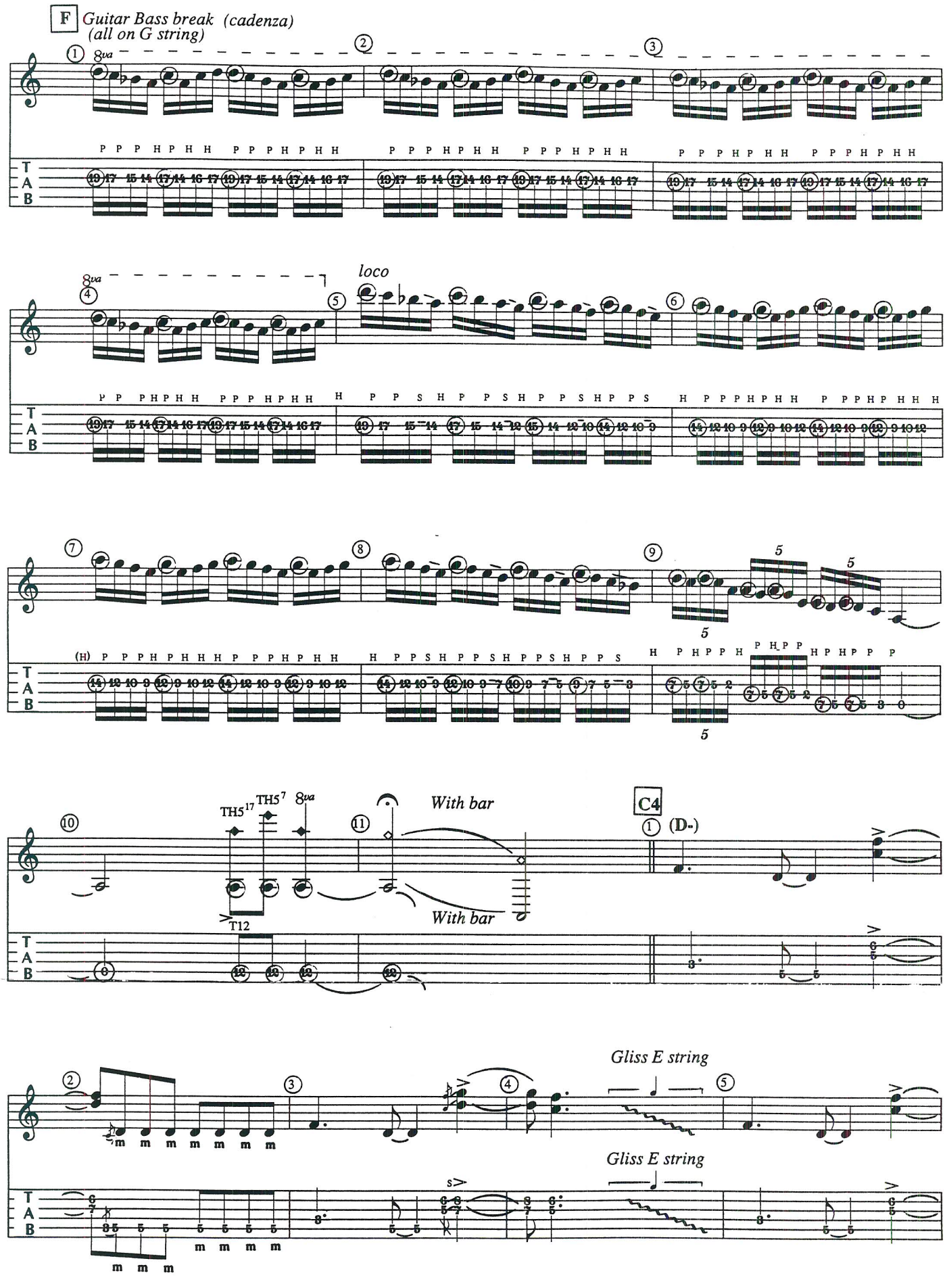
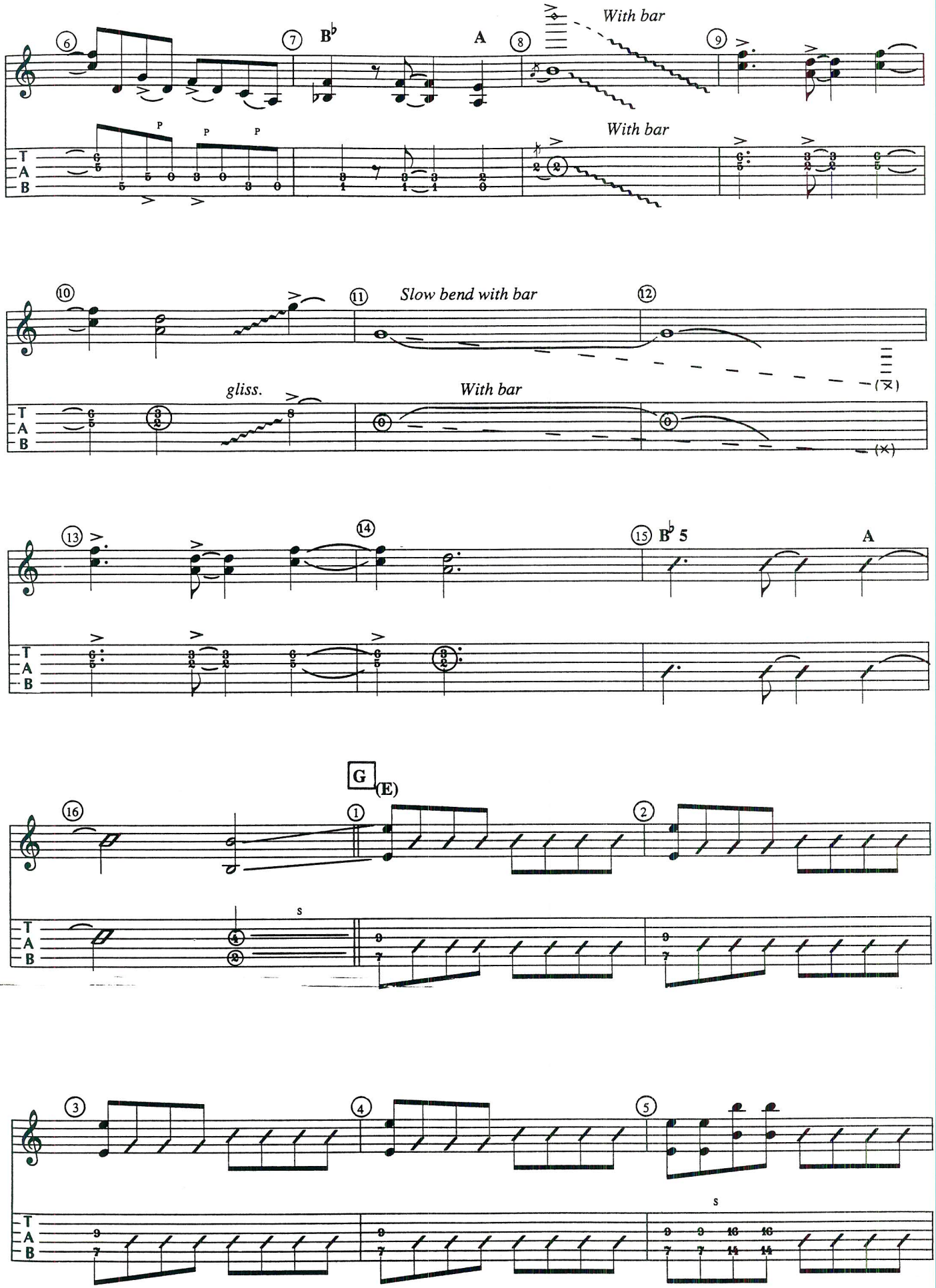

P.H.
With bar
8va
loco
With bar
I4
Gliss. E st.
Gliss. E st.
A
F5
G5
F5
D5
fff
G string gliss.
G string gliss.
F5
G5
F5
D5
H5 Vibrato with bar
H5 Vibrato with bar
T
A
B

9 F5
10
11 G5 F5 D5
12
Pick against B and E strings
Pick against B and E strings
13 F5
14
15 G5 F5 G5
16 F5 D5
C
1 (D-)
2
3
4
Gliss. E string
Gliss. E string
5
6
7 B♭5 A5
8
9 D-
10
11
12
T A B

B♭5
A5
Gliss. E string
Gliss. E string
A2
vibrato
G5
F5
D5
gliss.
B♭5
vibrato
H7
8va
loco
H5
G5
F5
D5
G5
F5
D5
G5
F5
G5
F
D
T
A
B

C2
(D-)
8va
H7
loco
B♭5
A5
D-
With bar
With bar
Gliss
B♭
A
Gliss
F5
G5
G5
A5

Solo 1
B-
* Spin Bar
*Spin Bar
B2
With bar
With bar
4:3
legato
loco
Est
Bst
Gst
gliss.
Gliss.
gliss.
8va
PH
loco
Solo 2
D-
8va
loco
T
A
B

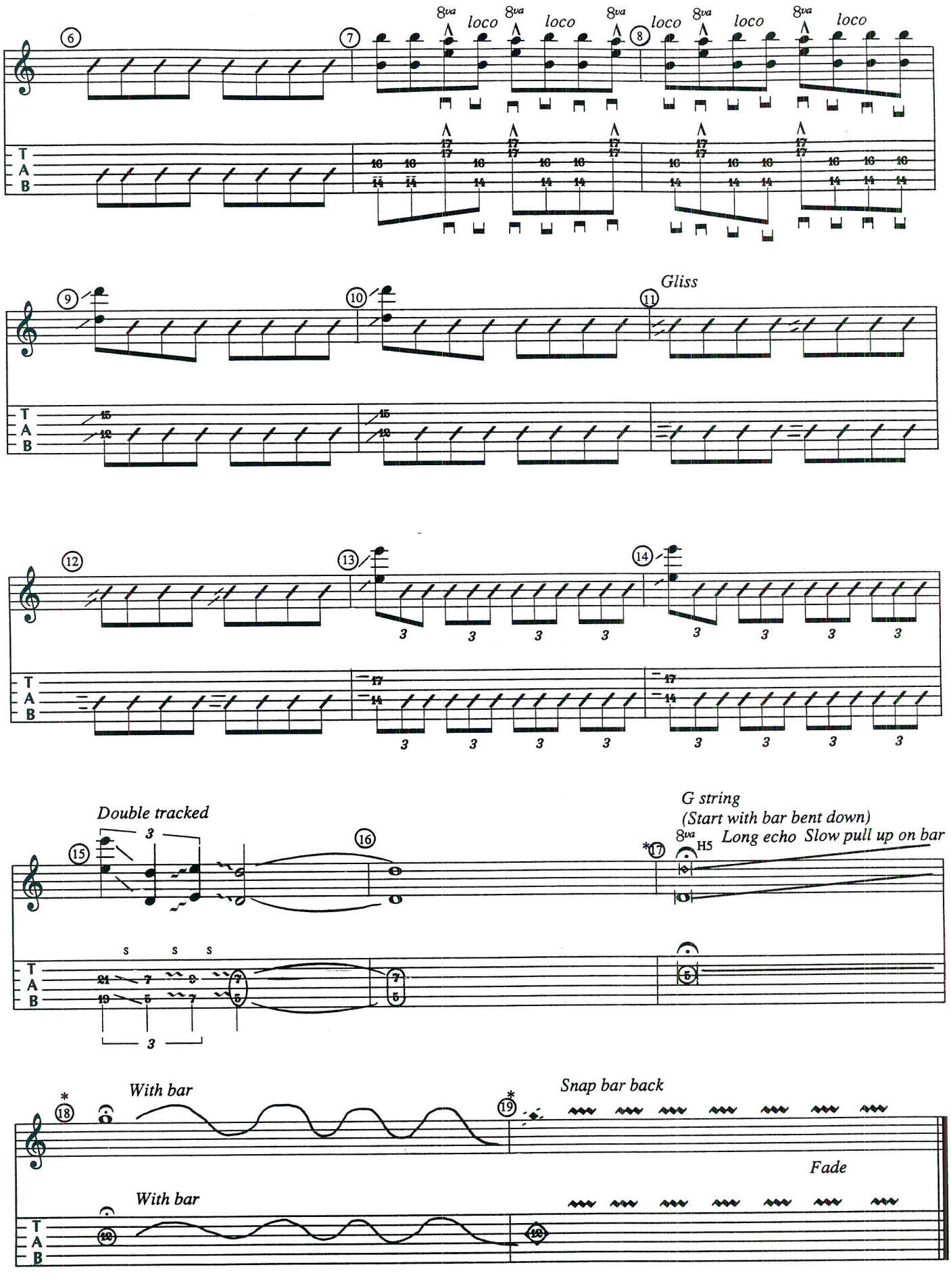

8va
10:6
(H) P P H P H P P P H P P P H P
T
A
B


8va
loco
10:6
B2
sweeps
T
A
B


8va
With bar
B2
B2
(B2)
With bar
T
A
B


(8va)
Guit.1
Guit.2
B2
B2
B2
B2
T
A
B

C3
Single Guitar
loco
(D-)
8va
P.H.
loco
H5
With bar
B♭5
A5
(D-)
8va
H5
H5
With bar
loco
D2
F5
C5
G5
A5
B♭
C
A
T
A
B


F
Guitar Bass break (cadenza)
(all on G string)
8va
loco
With bar
With bar
C4
(D-)
TH5 17
TH5 7
T12
Gliss E string
Gliss E string

With bar
With bar
Slow bend with bar
gliss.
With bar
G
(E)


8va
loco
Gliss
Double tracked
G string
(Start with bar bent down)
Long echo Slow pull up on bar
H5
With bar
Snap bar back
Fade
With bar

LADIES'NITE IN BUFFALO?

Set Up

The "basic amp set up" was a 100-watt Marshall head plugged directly into a 4/12-inch cabinet housing 30-watt Celestion speakers.

Guitar – Pink Jackson

For the Intro chord the stereo delay unit is set at delay time = 360 milliseconds, F.B. (feedback) = Om, delay output = 50%.

A This is the basic amp set up. Pick up selection position #4. The tone used is cleaner than the basic dirty amp set up. This is done by backing down the master volume. A Boss super overdrive is used for the fills.

E SOLO – This is the same sound set up as the rhythm guitar track with more overdrive on the amp. This section of the solo is single tracked. Pick up selector at #5 position.

E2 Double tracked, panned left and right. Pick up selector position #1.

B3 The sound set up on this melody line is the basic sound with the exception of the stereo delay unit. The settings are: Delay time - 35 milliseconds, Output = 50%, F.B. = 0, Modulation = 50%, Rate = 5%. Pick-up selector position #5.

The entire rhythm track for this song was originally intended to be a scratch guitar track to be redone with different textures and overdubs -- but you know how things get in the studio sometimes!

Performance Notes

I 1 The guitar effect on the Intro. is a delay unit with a stereo output panned left and right and a delay time of approximately 220 milliseconds with 0 feedback and 100% output.

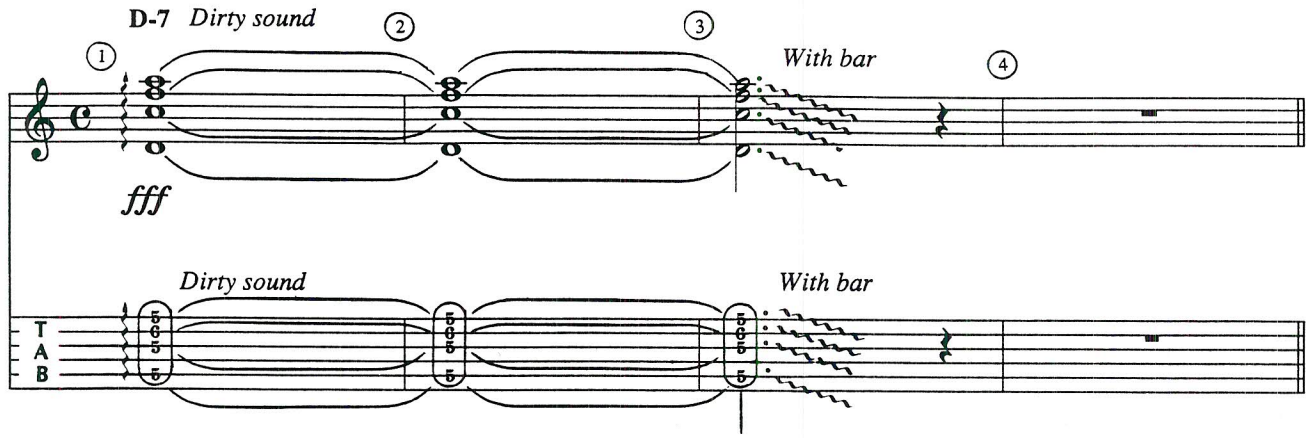
The first part of the guitar solo is one guitar from **E** 1-8. From **E2** 1-8 there are 2 guitars in unison. **B** returns to one guitar.

LADIES' NITE IN BUFFALO?

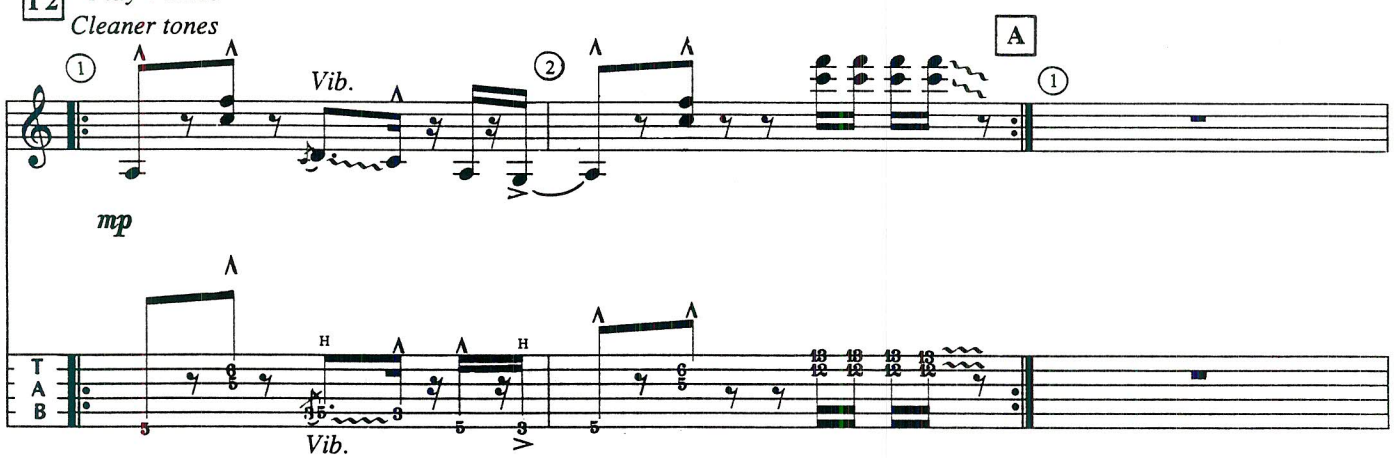
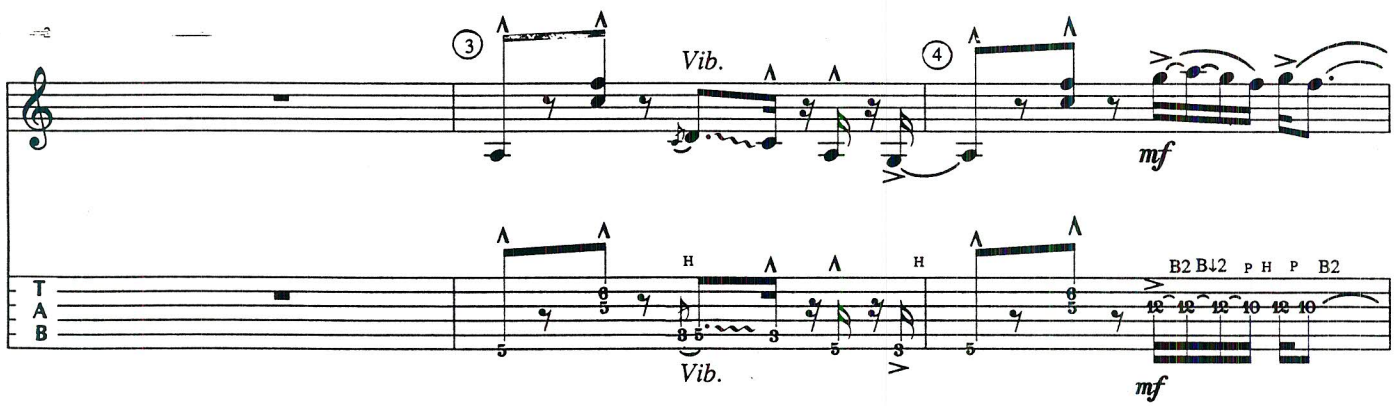
Words and Music by
DAVID LEE ROTH and STEVE VAI

Intro

Sultry



I 2 *Play 4 times*
Cleaner tones



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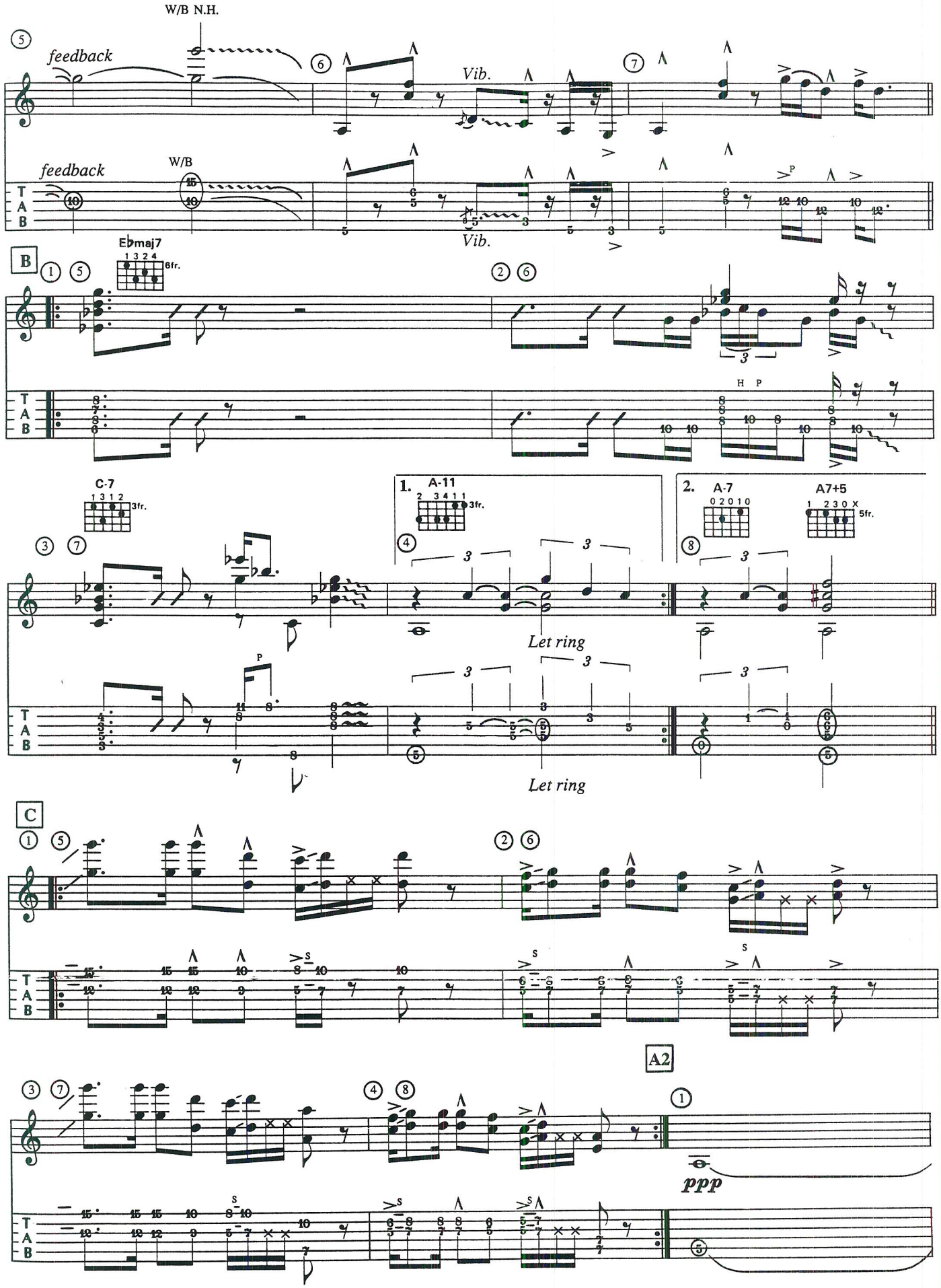
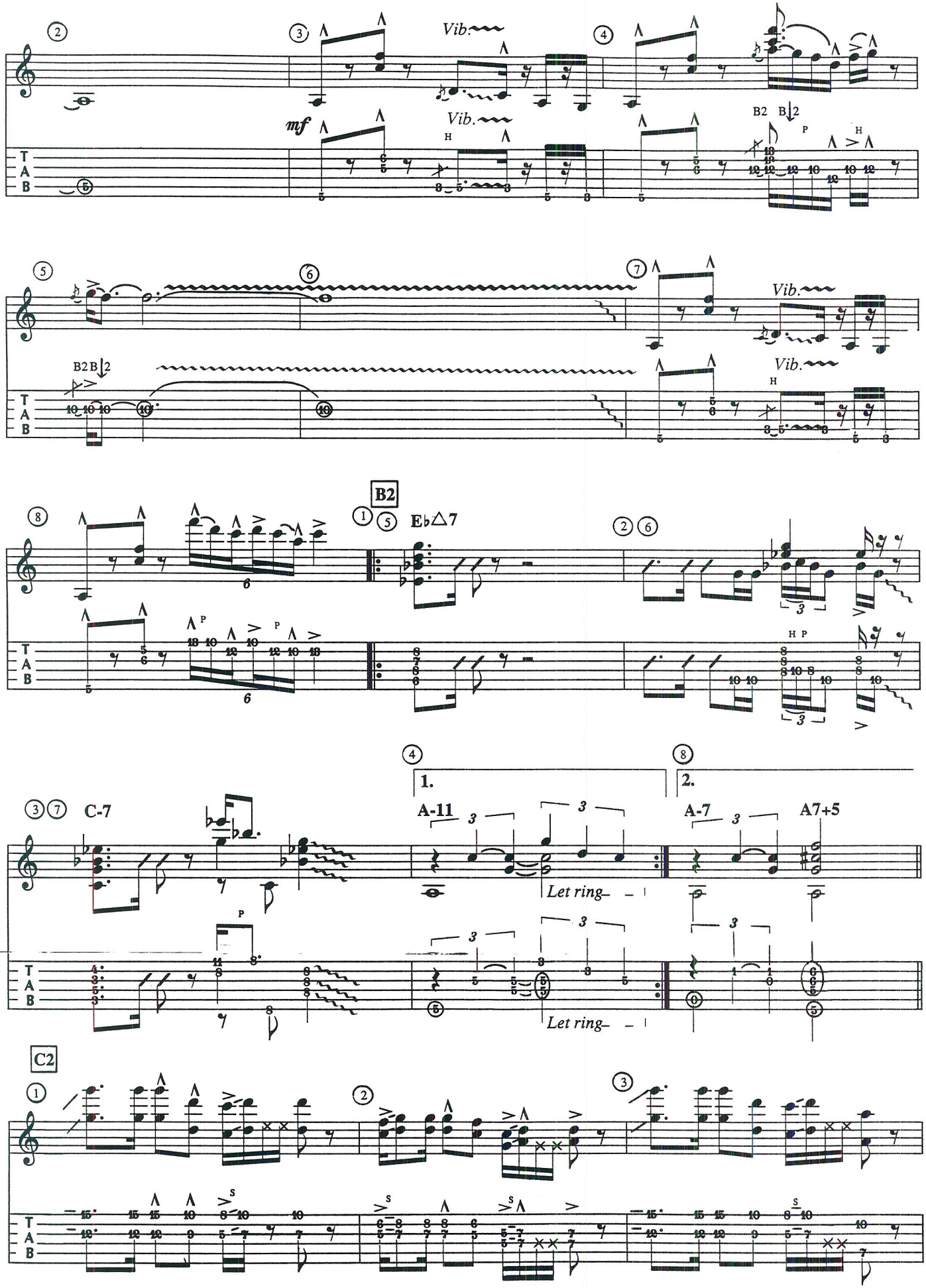
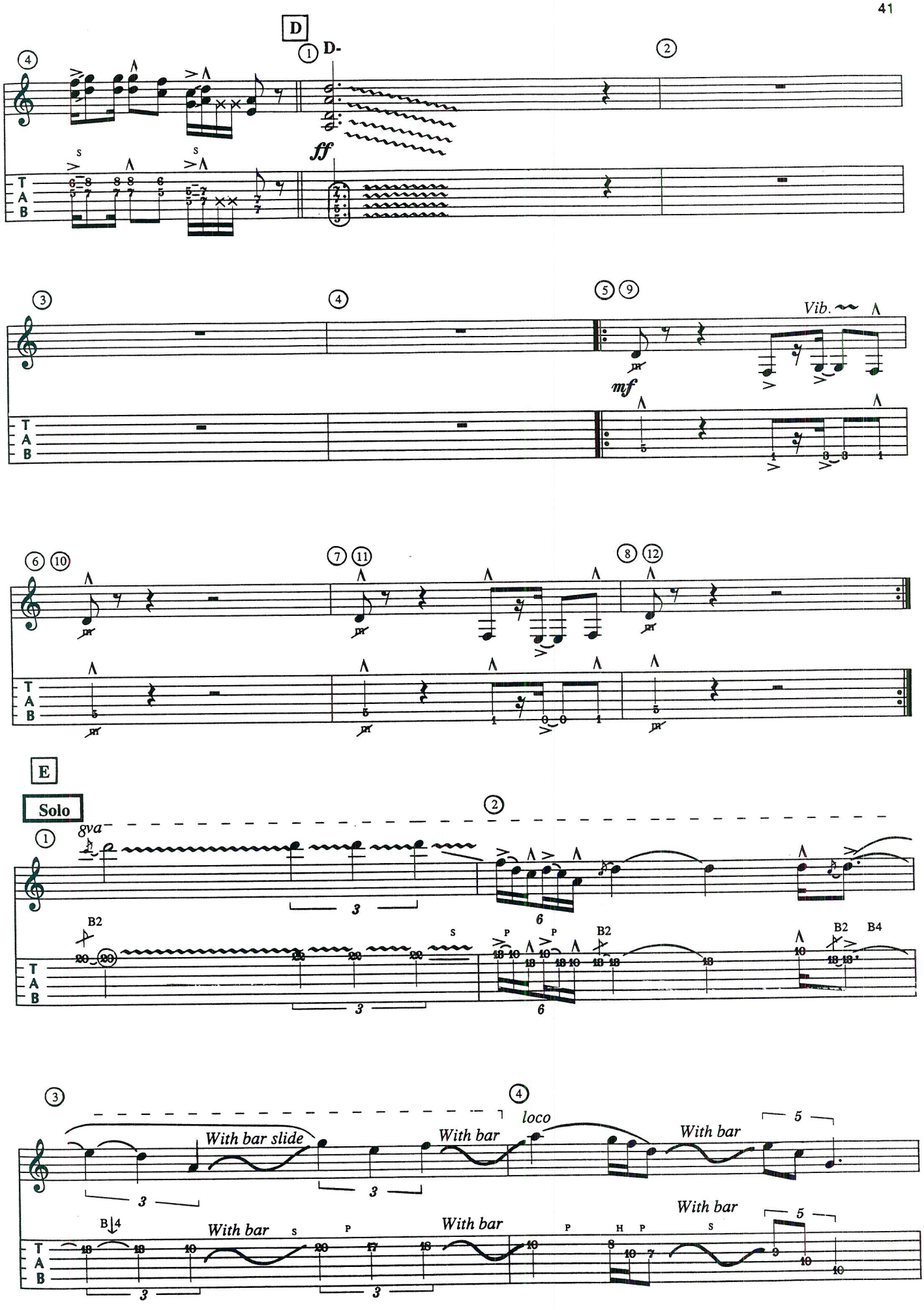
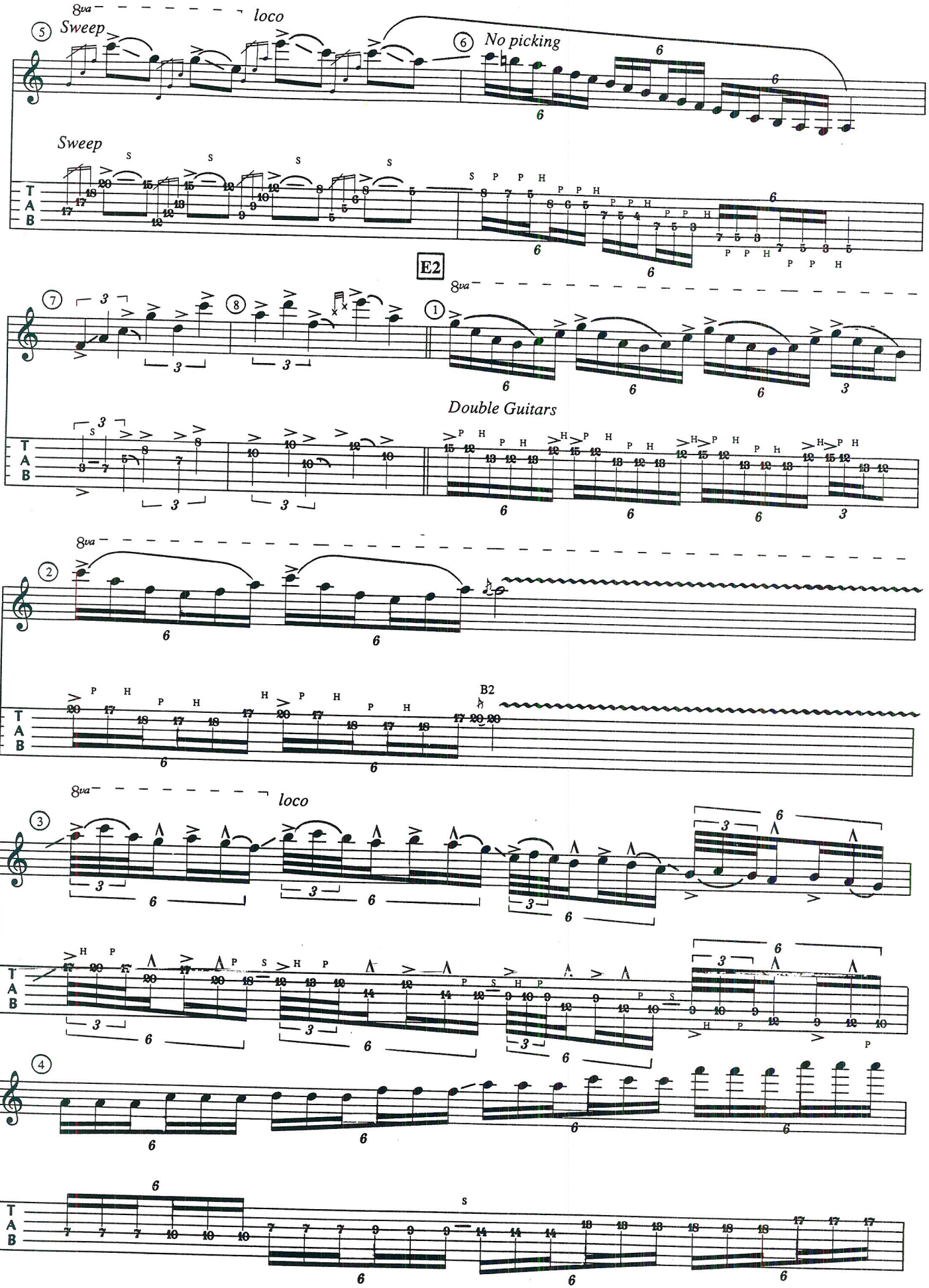
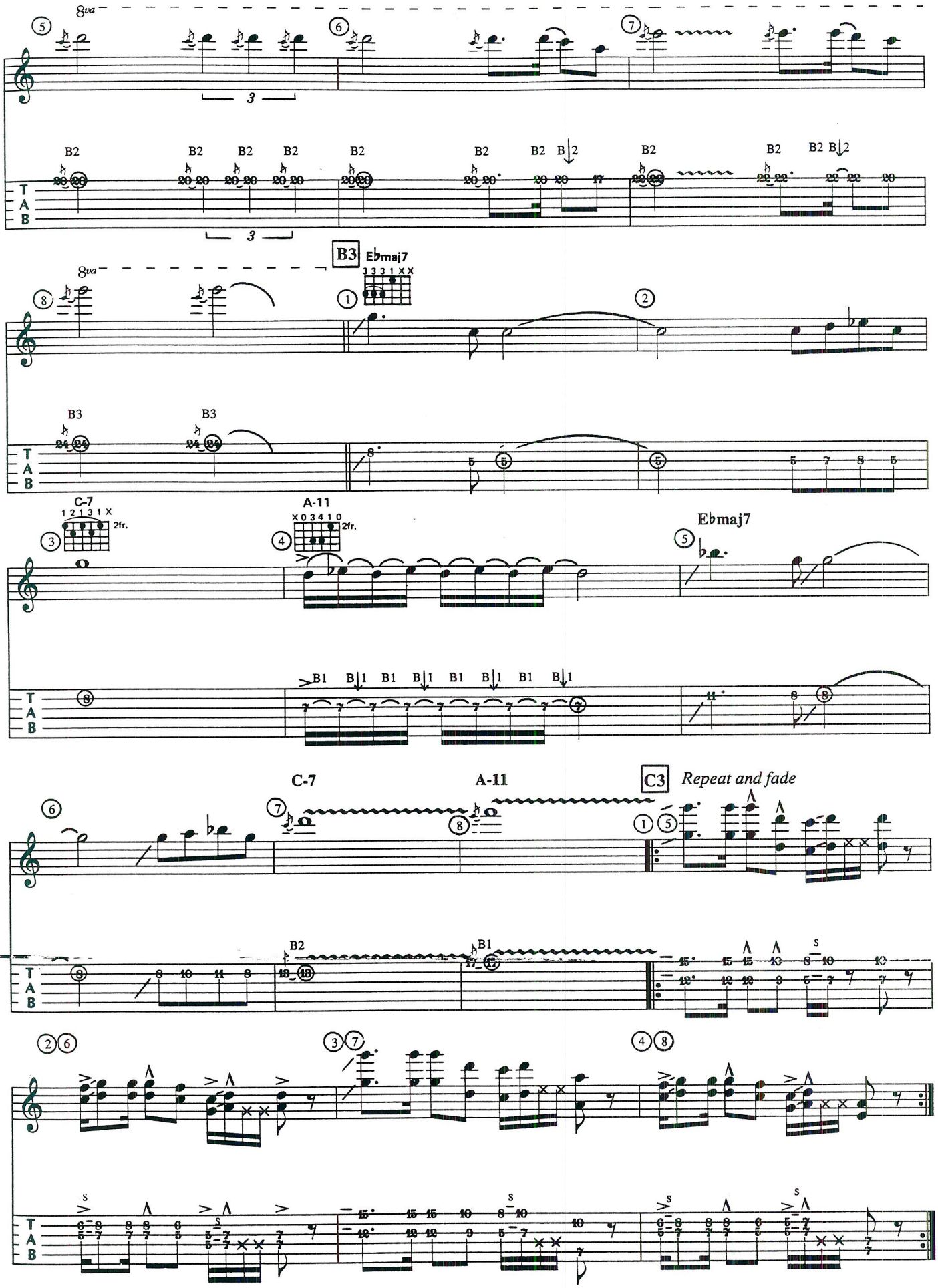

W/B N.H.
feedback
Vib.
feedback
W/B
Vib.
B
Ebmaj7
1 3 2 4
6fr.
H P
C-7
1 3 1 2
3fr.
1. A-11
2 3 4 1 1
3fr.
2. A-7
0 2 0 1 0
A7+5
1 2 3 0 X
5fr.
Let ring
Let ring
C
A2
ppp
T
A
B

Vib.
mf
B2 B♭2
P
H
B2
E♭△7
C-7
A-11
A-7
A7+5
1.
2.
Let ring
C2
T
A
B


D
D-
ff
Vib.
mf
E
Solo
8va
With bar slide
With bar
loco
With bar
With bar
With bar
T
A
B

8va
loco
Sweep
No picking
Sweep
E2
Double Guitars
B2
8va
loco


8va
B2
B3
Ebmaj7
C-7
A-11
Ebmaj7
B1
C3
Repeat and fade
T
A
B

ELEPHANT GUN
Set Up

Guitar — Green Meanie Charvel

Amp — Marshall 100 watt head directly into a 4/12 cabinet with 30w Celestion.

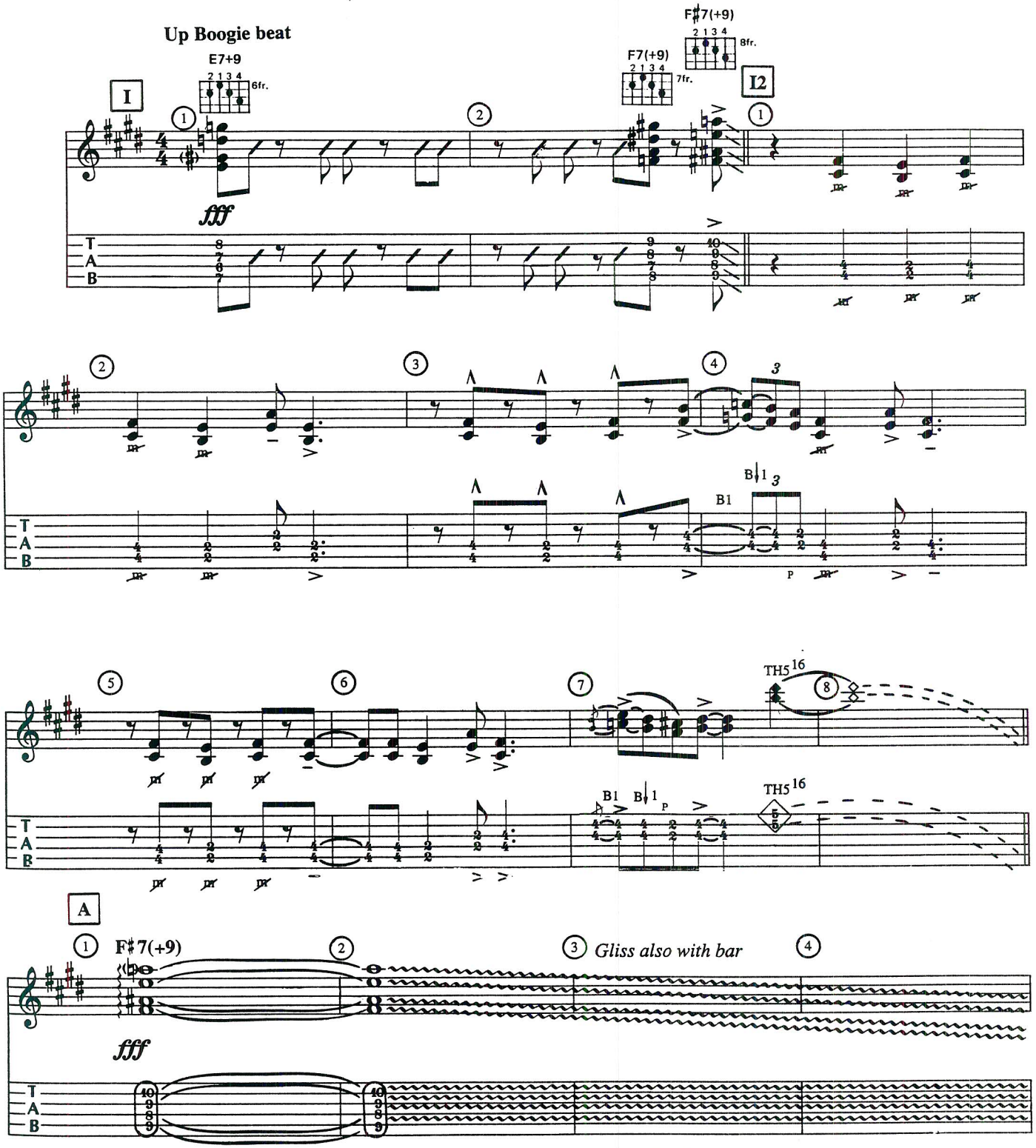
This entire track is doubled and guitars are panned left and right (hard).

Performance Notes

The entire guitar track on this song is doubled and panned hard left and hard right.

C	16	You shake the pick violently as you scrape it down the B & E strings.
D		The Bass solo is over the changes. The guitar just fingers the part and lets the notes feed back at various intervals.
D2	15 & 16	The 2 stereo guitars go to different parts instead of unison.

ELEPHANT GUN

Words and Music by
DAVID LEE ROTH and STEVE VAI

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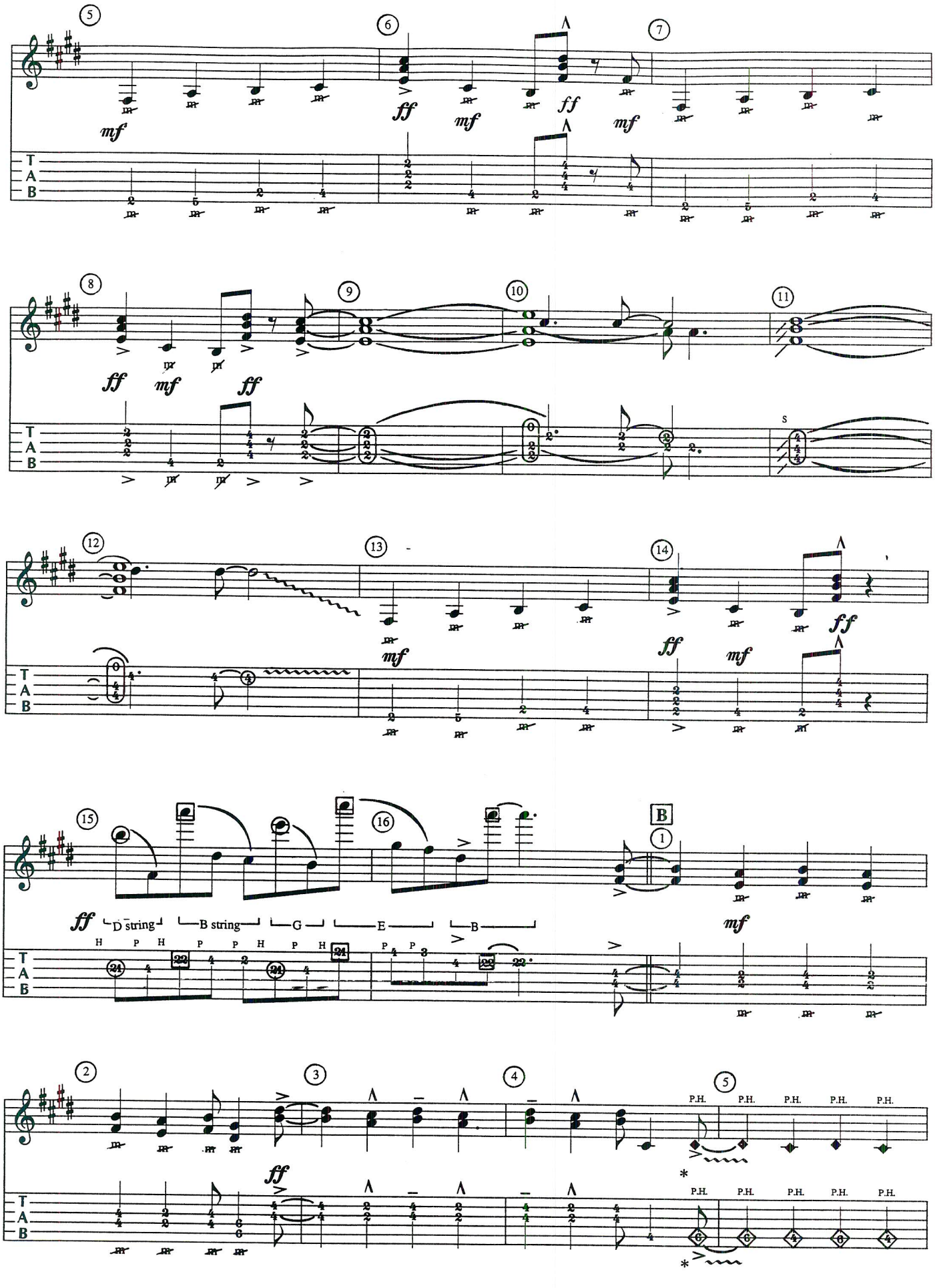
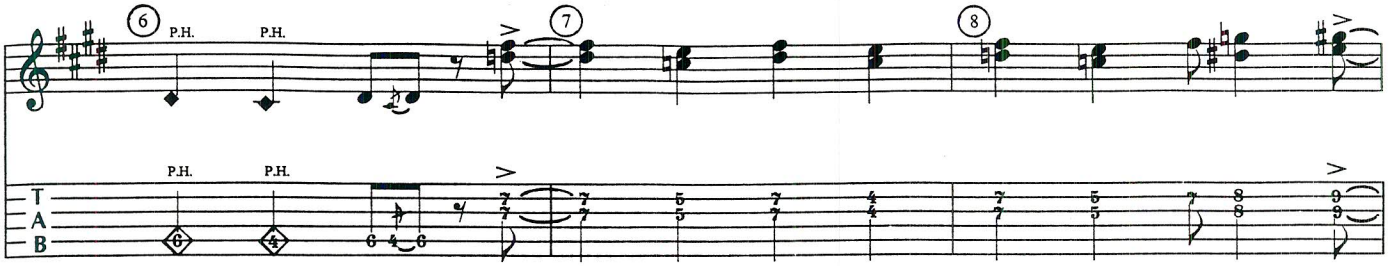
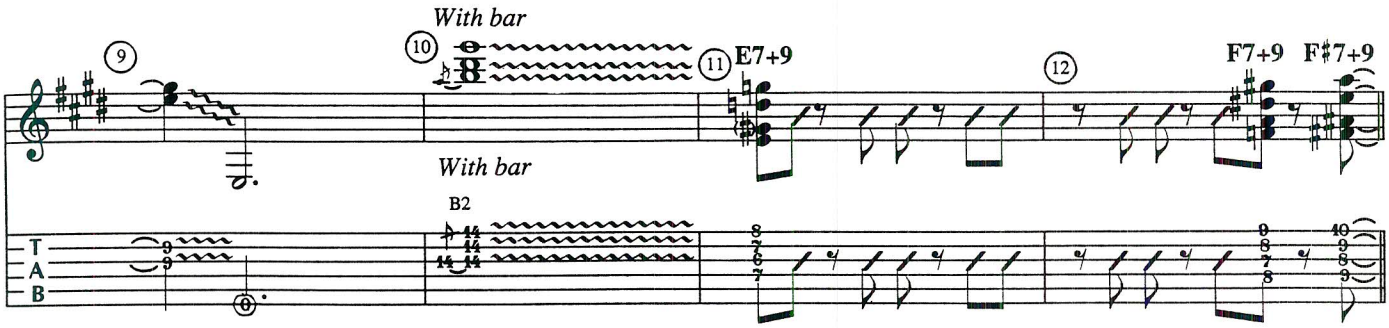
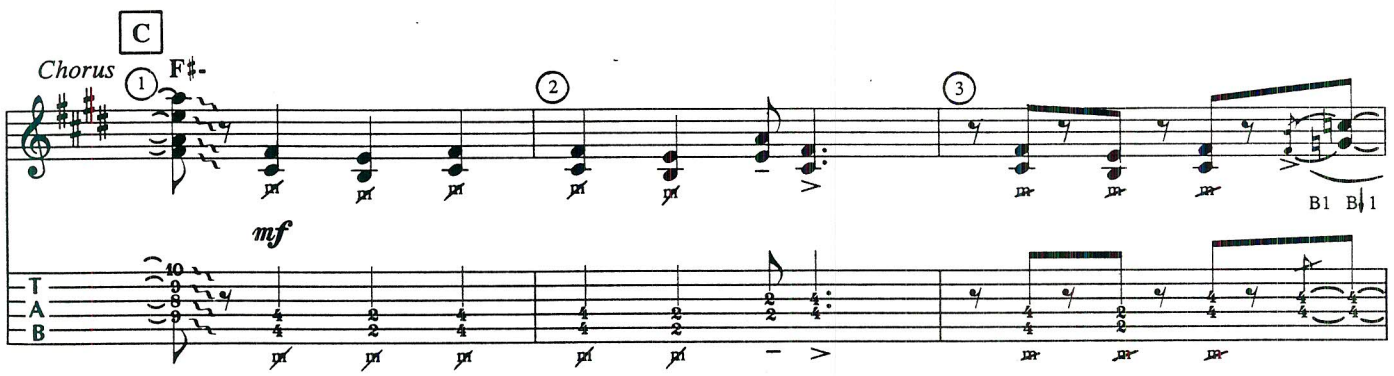
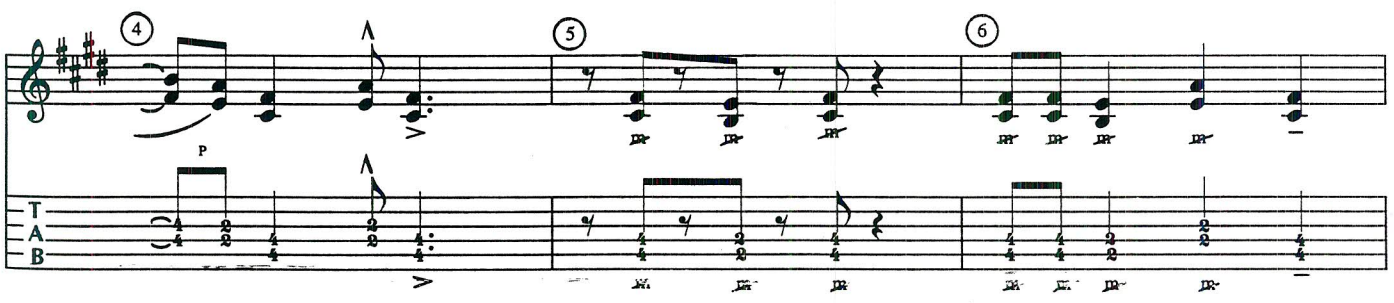
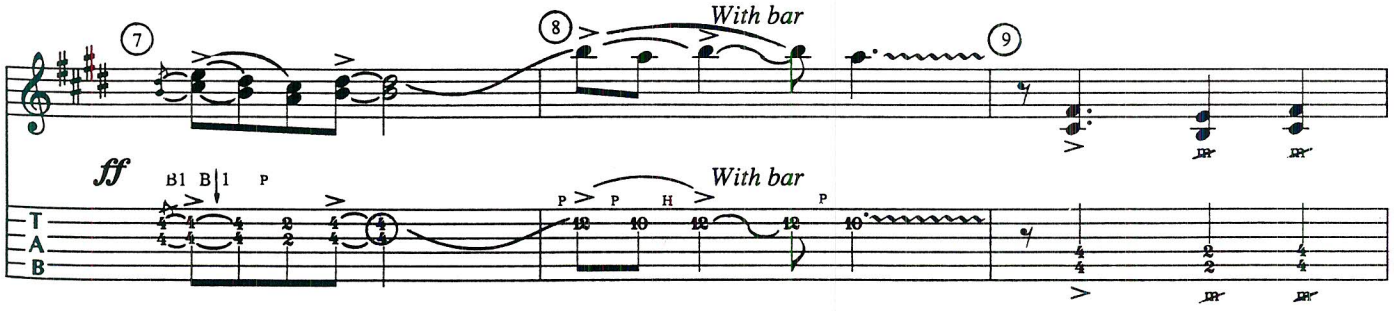
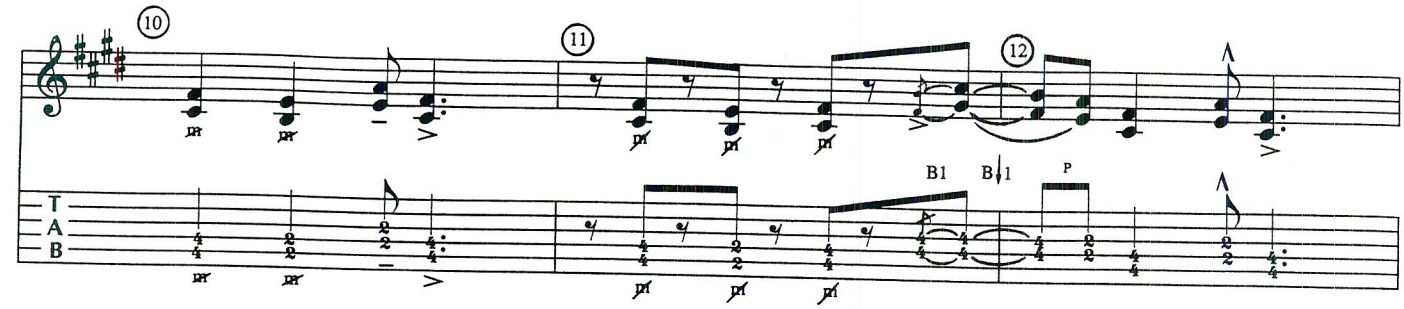
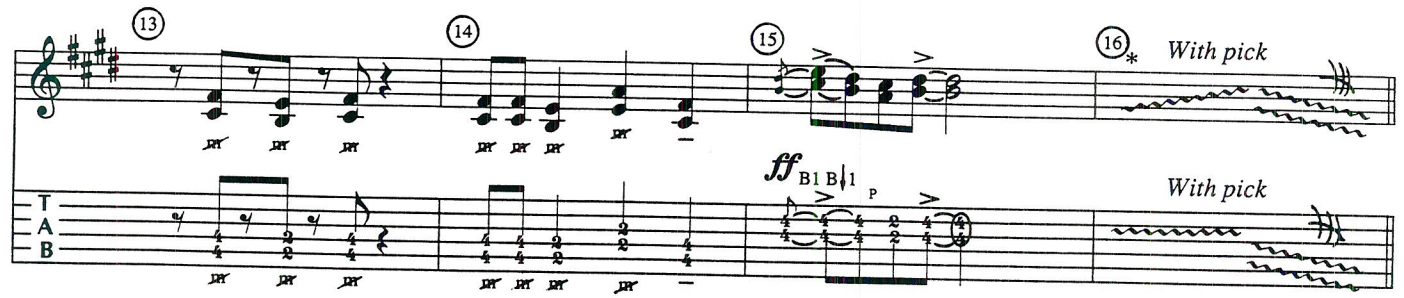

5
6
7
mf
ff
mf
ff
mf
T
A
B
8
9
10
11
ff
mf
ff
S
12
13
14
mf
ff
mf
ff
15
16
B
1
ff
D string
B string
G
E
B
H P H P P H P H
P P
mf
2
3
4
5
ff
P.H.
*

6
P.H.
P.H.
7
8
P.H.
P.H.
T
A
B

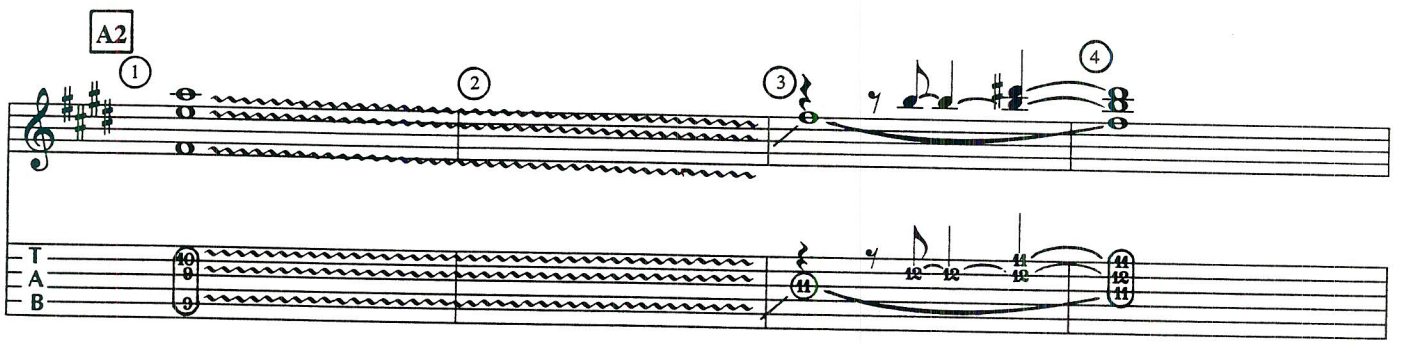

With bar
9
10
11
E7+9
12
F7+9
F♯7+9
With bar
B2
T
A
B

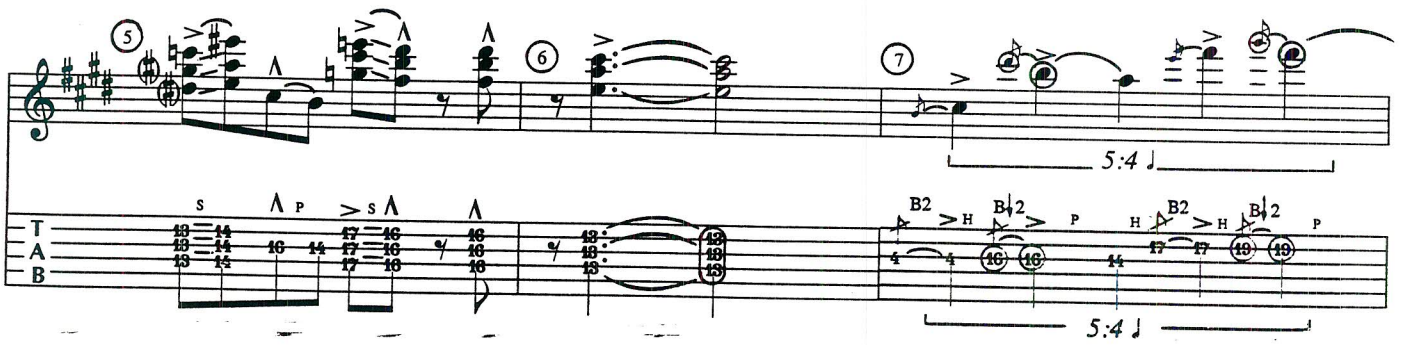

C
Chorus
1
F♯-
2
3
mf
B1
B♭1
T
A
B

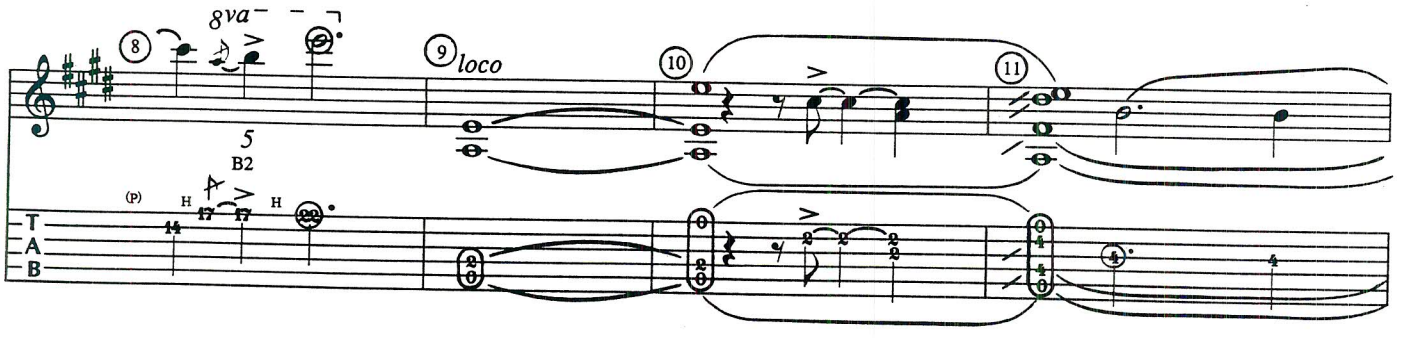
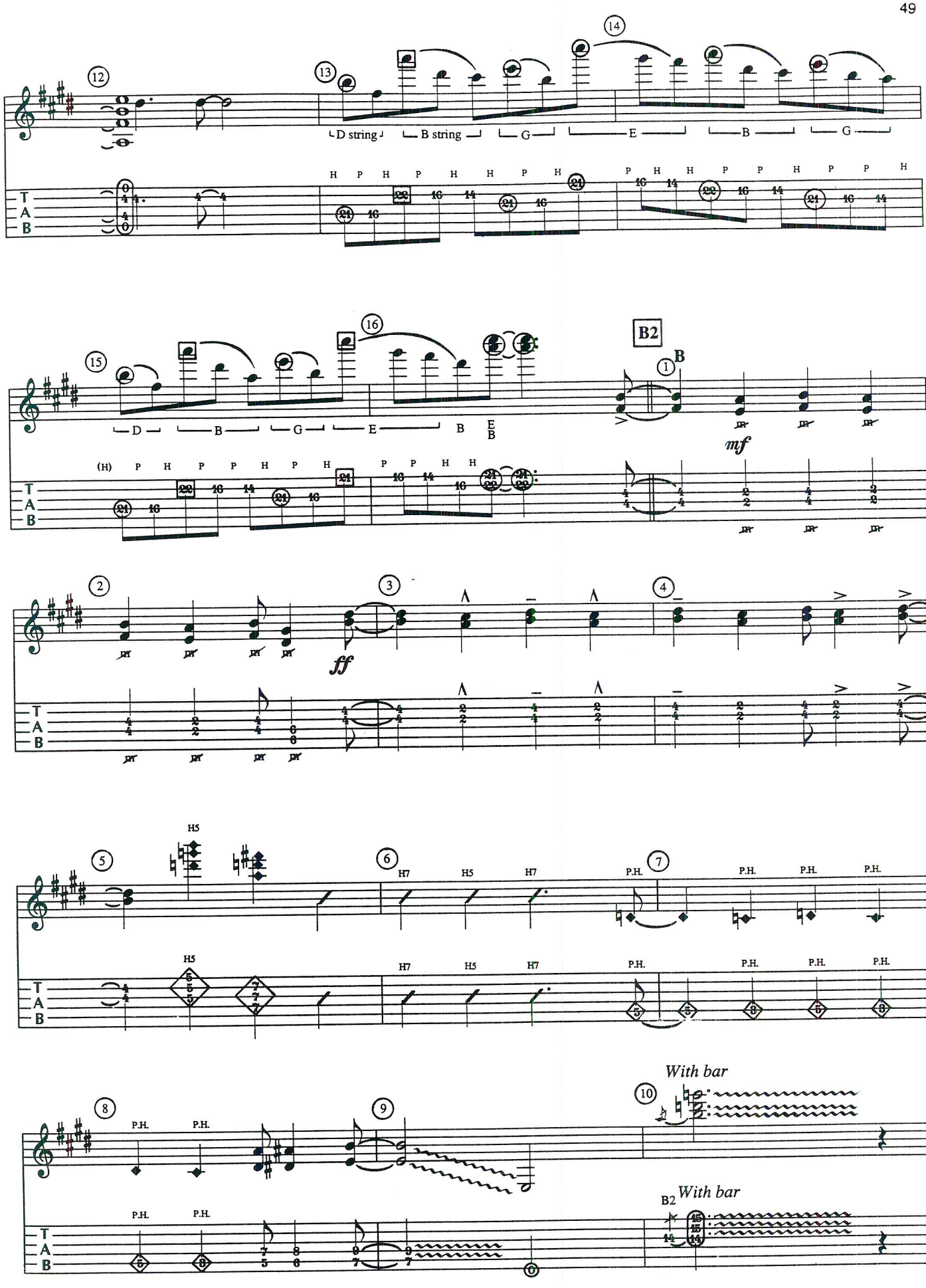
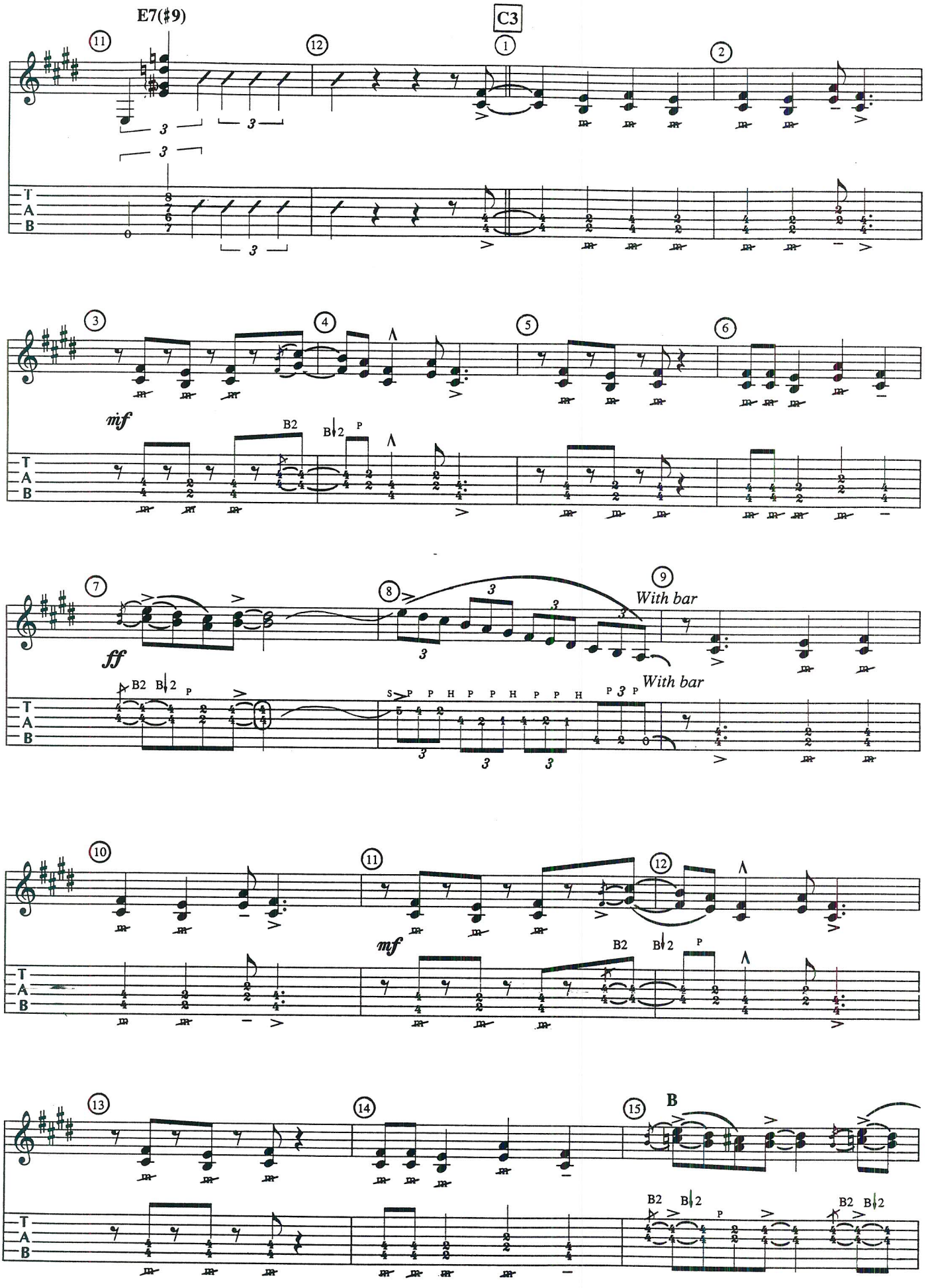
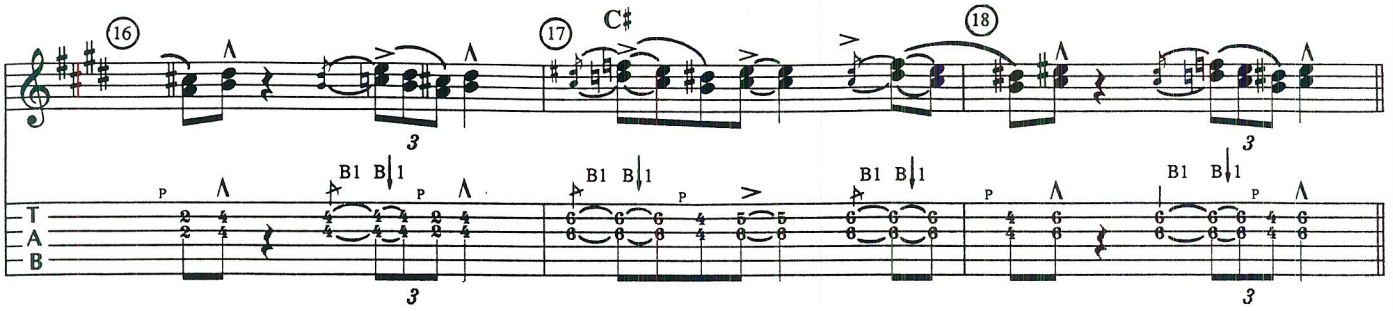

4
5
6
P
T
A
B

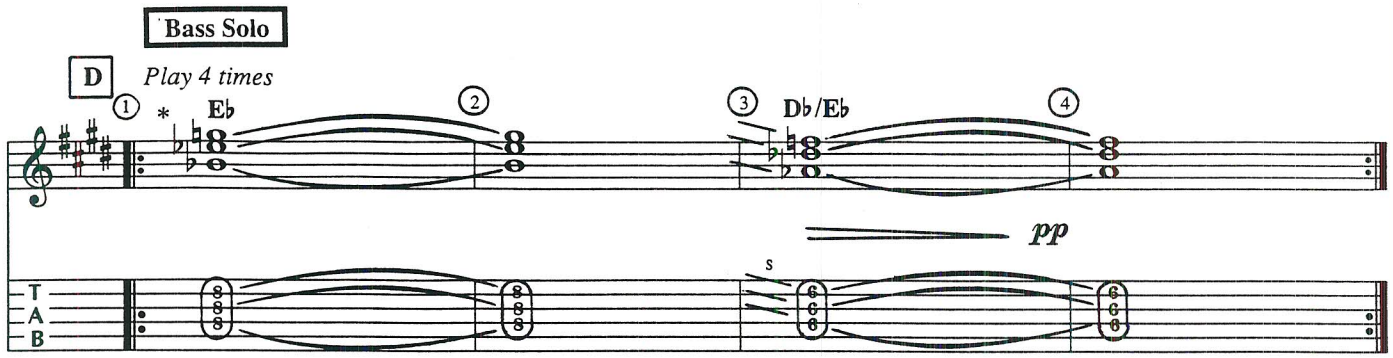

7
8
With bar
9
ff
B1
B♭1
P
With bar
P
P
H
P
T
A
B

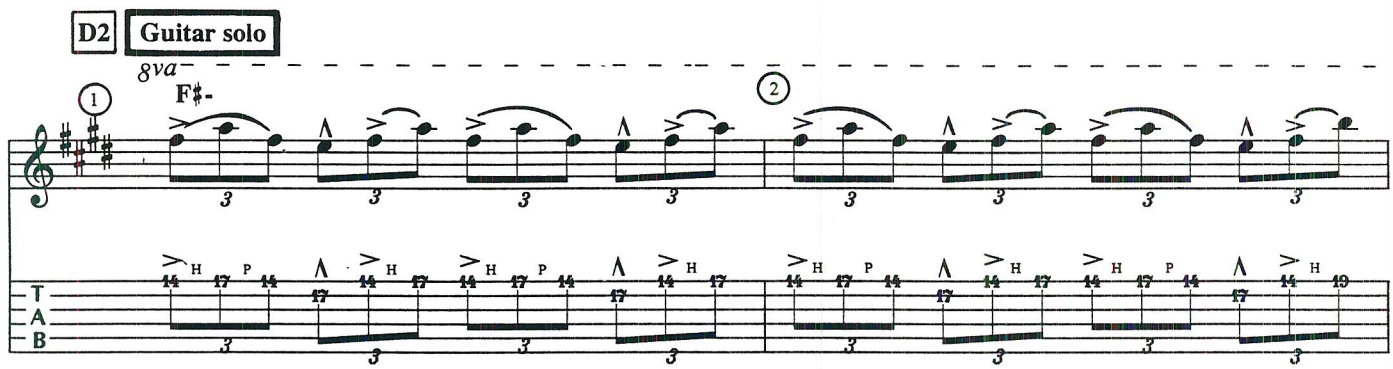

10
11
12
B1
B♭1
P
T
A
B

13
14
15
16
*
With pick
ff
B1 B♭1
P
With pick
T
A
B

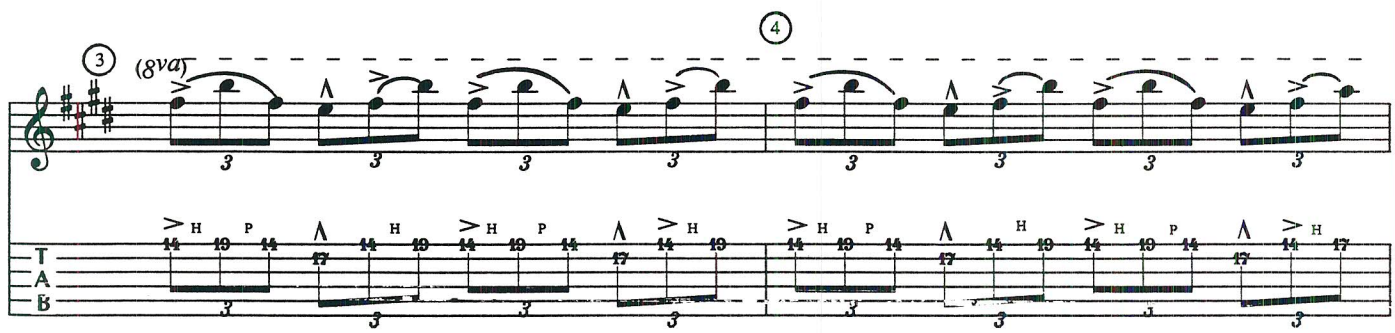

A2
1
2
3
4
T
A
B

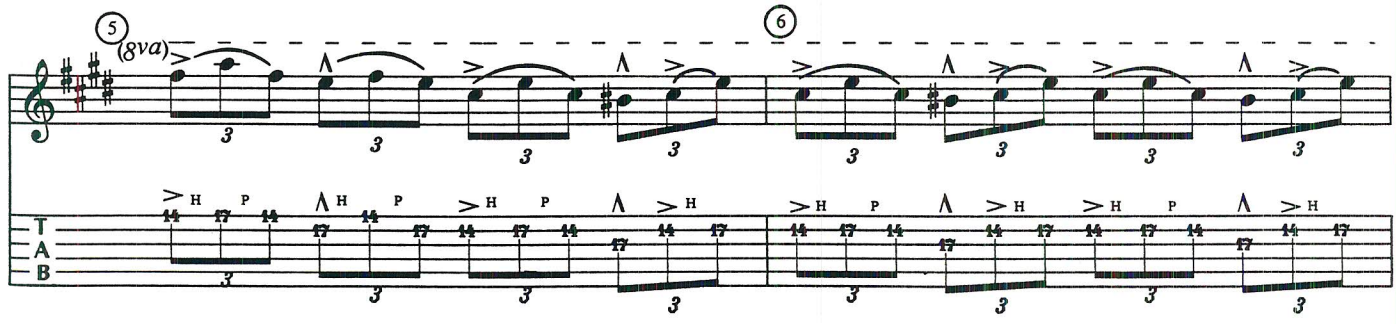

5
6
7
5:4
S
P
B2
H
T
A
B

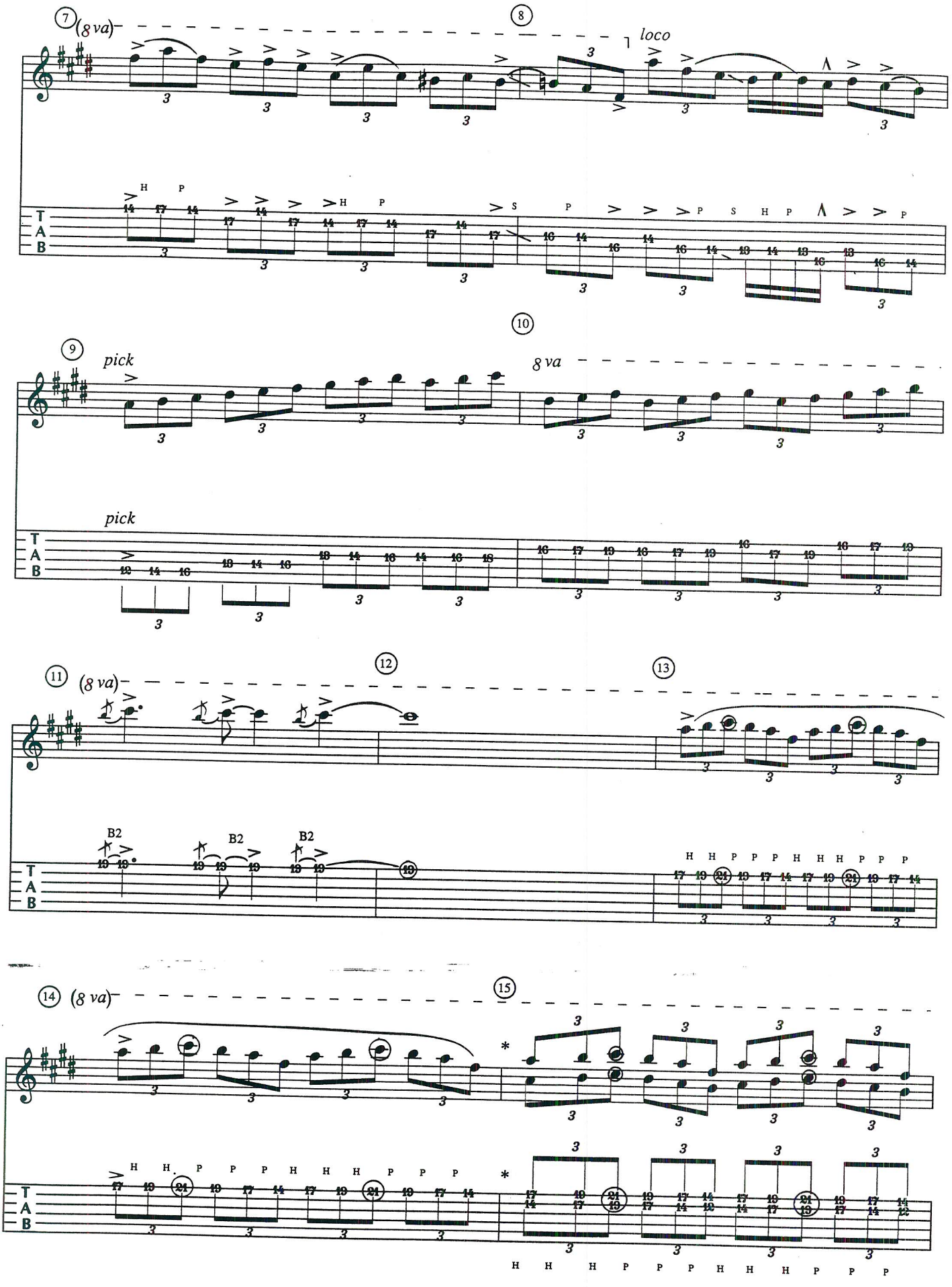

8va
8
9
loco
10
11
5
B2
(P)
H
T
A
B

12
13
14
D string
B string
G
E
B
G
15
16
D
B
G
E
B
E
B
B2
1
B
mf
2
3
4
ff
5
6
7
H5
H7
H5
H7
P.H.
P.H.
P.H.
P.H.
8
9
10
With bar
B2
With bar
T
A
B

E7(♯9)
C3
11
12
1
2
3
4
5
6
7
8
9
mf
B2
B♭2
P
ff
With bar
With bar
S
P
H
10
11
12
mf
13
14
15
B
T
A
B

16
17
C♯
18
B1 B1
P
T
A
B

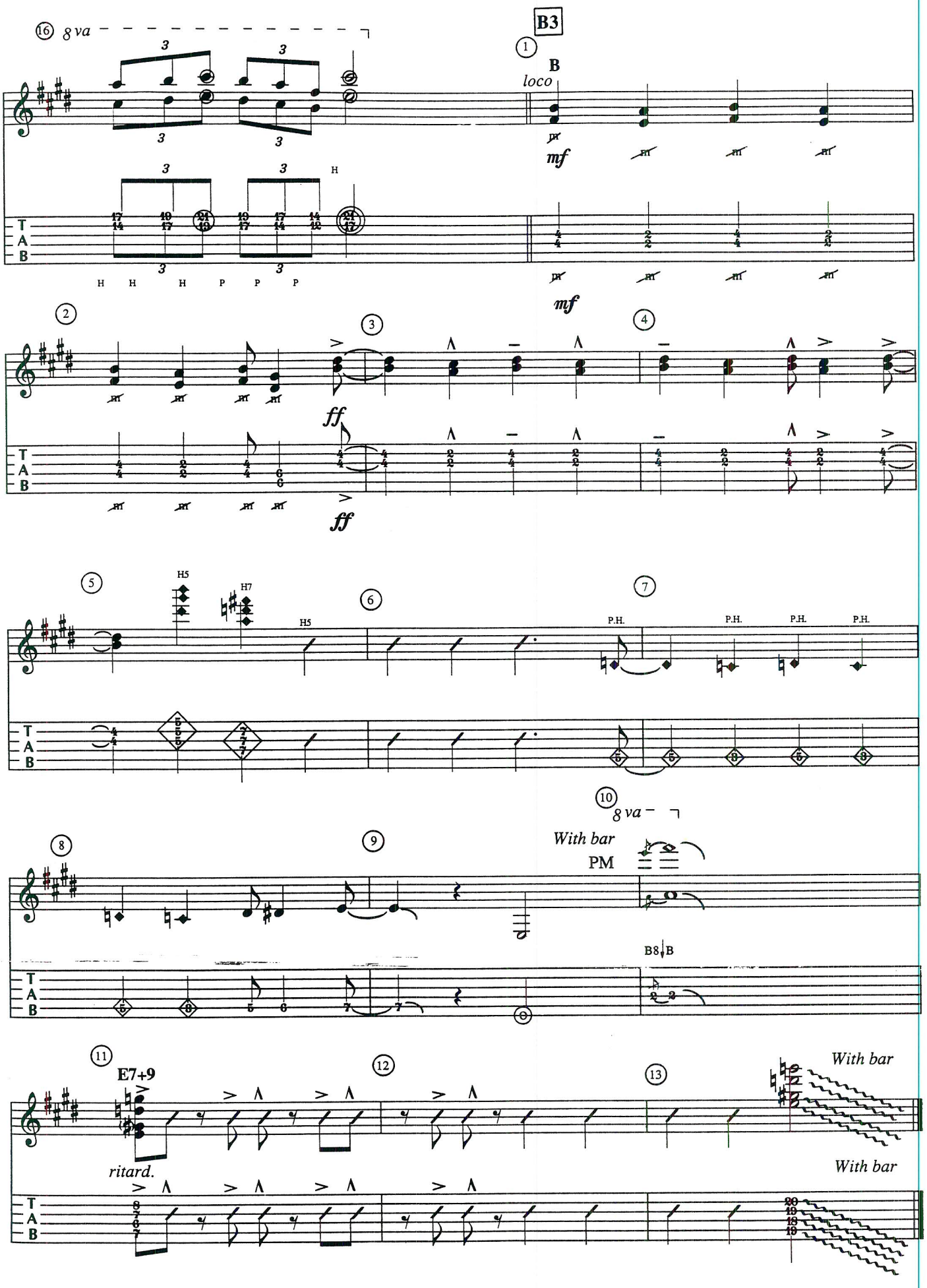

Bass Solo
D
Play 4 times
1
*
E♭
2
3
D♭/E♭
4
pp
S
T
A
B


D2
Guitar solo
8va
F♯-
1
2
T
A
B


3
(8va)
4
T
A
B


5
(8va)
6
T
A
B


7
(8 va)
8
loco
9
pick
10
8 va
pick
11
(8 va)
12
13
B2
B2
B2
14
(8 va)
15
T
A
B


16
8va
B3
1
B
loco
mf
H
H H H P P P
2
3
4
ff
ff
5
H5
H7
H5
6
7
P.H.
P.H.
P.H.
P.H.
10
8va
8
9
With bar
PM
B8♭B
11
E7+9
ritard.
12
13
With bar
With bar
T
A
B

BIG TROUBLE
Set Up

Guitar – Green Meanie Charvel

Amp Set Up – Main rhythm sections: Marshall 100-watt head directly into a 4/12 cabinet with 50-watt Celestions.

The Intro and solo guitar set up is the same format as "Shy Boy." These parts are one guitar. Intro pick-up selector position #2; Solo section pick-up selector is position #5.

The Main Rhythm section is double tracked for the entire song. Pick-up selector position #5.

Performance Notes

Double tracked

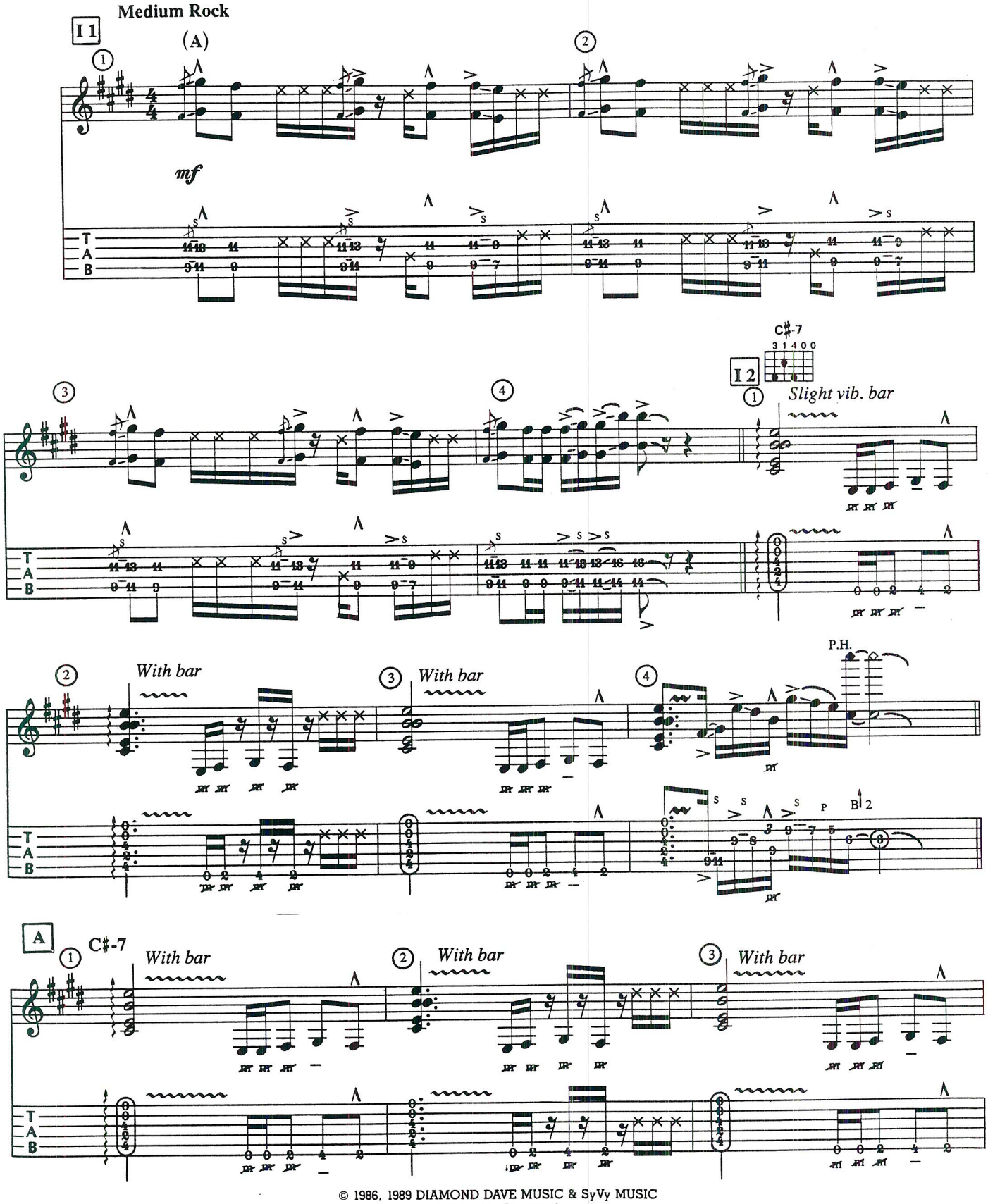
B 8 While the bar is depressed on the 3rd beat, you finger the C# chord and then raise the bar so that on the down beat of the next bar, the C# chord sounds.

A2 4 This lick is done by hammering-on and pulling off and both bending with the left hand and using the bar to bend.

C2 2 At this point, the 2 unison rhythm guitars break off and play the same part an octave apart.

C2 11 Shows the vibrato bar dips. The (♭) shows the duration of each long tone. The overtone is sounding and the note takes a big, quick dip with the bar every dotted 8th note.

BIG TROUBLE

Words and Music by
DAVID LEE ROTH and STEVE VAI

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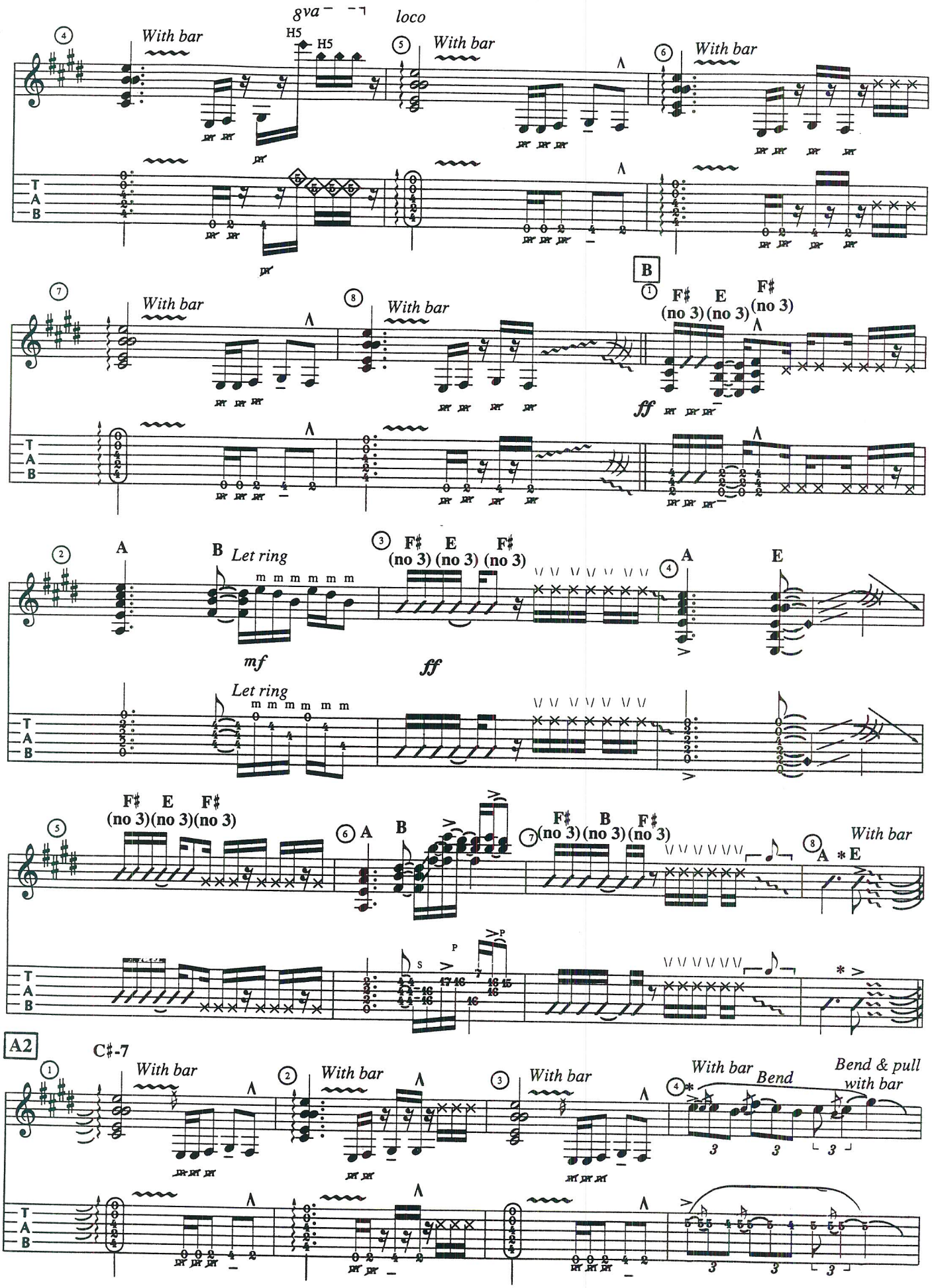
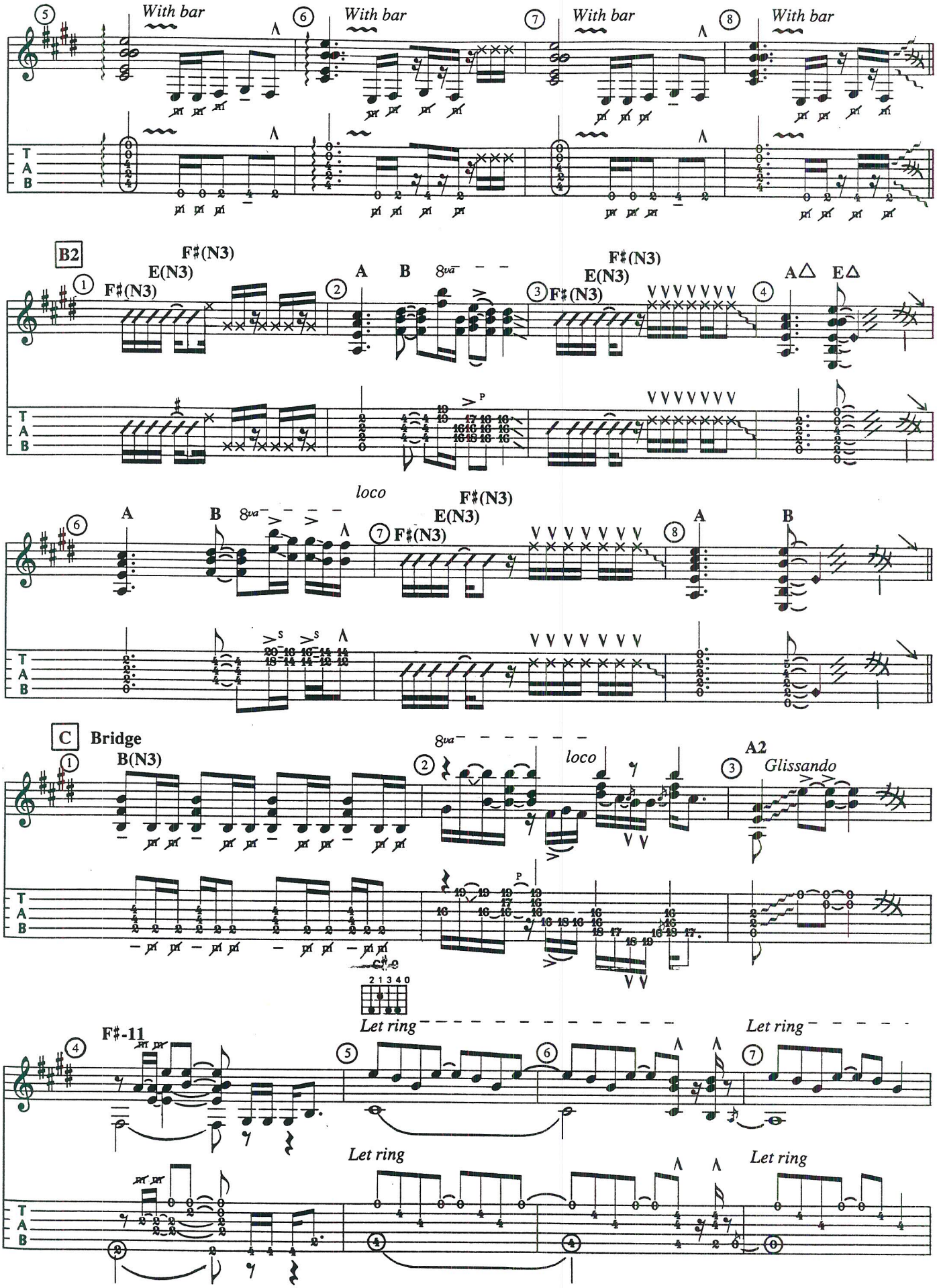
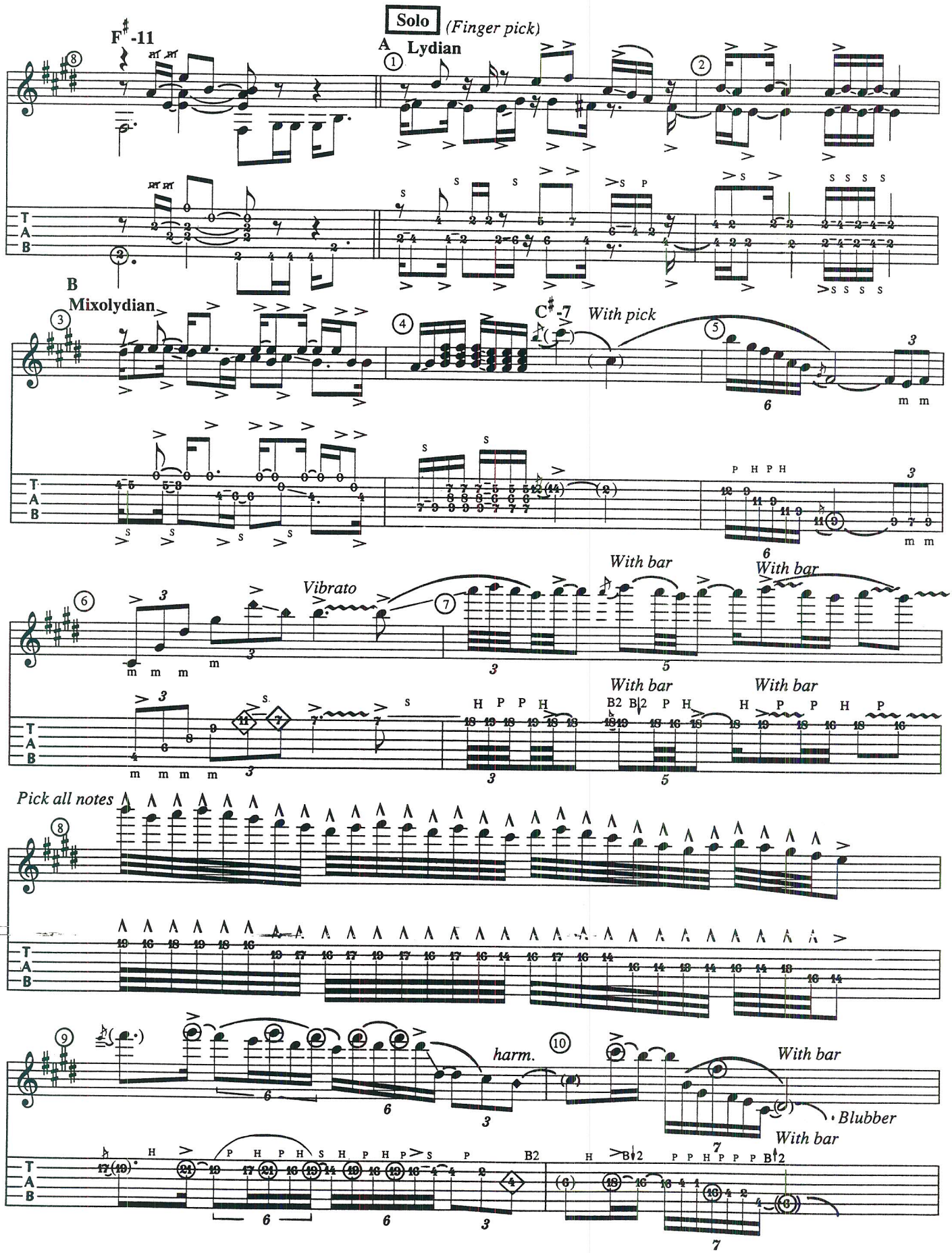
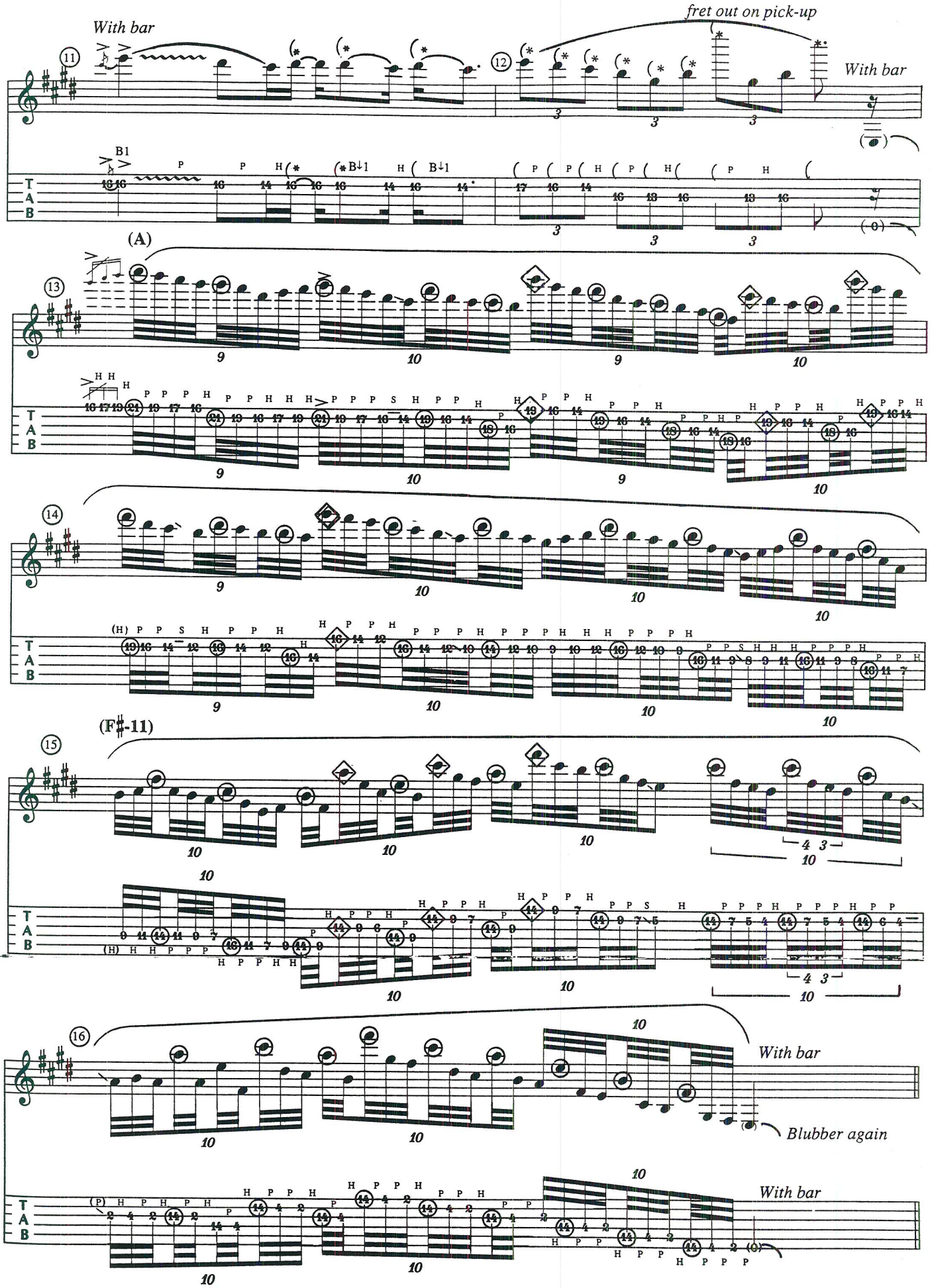
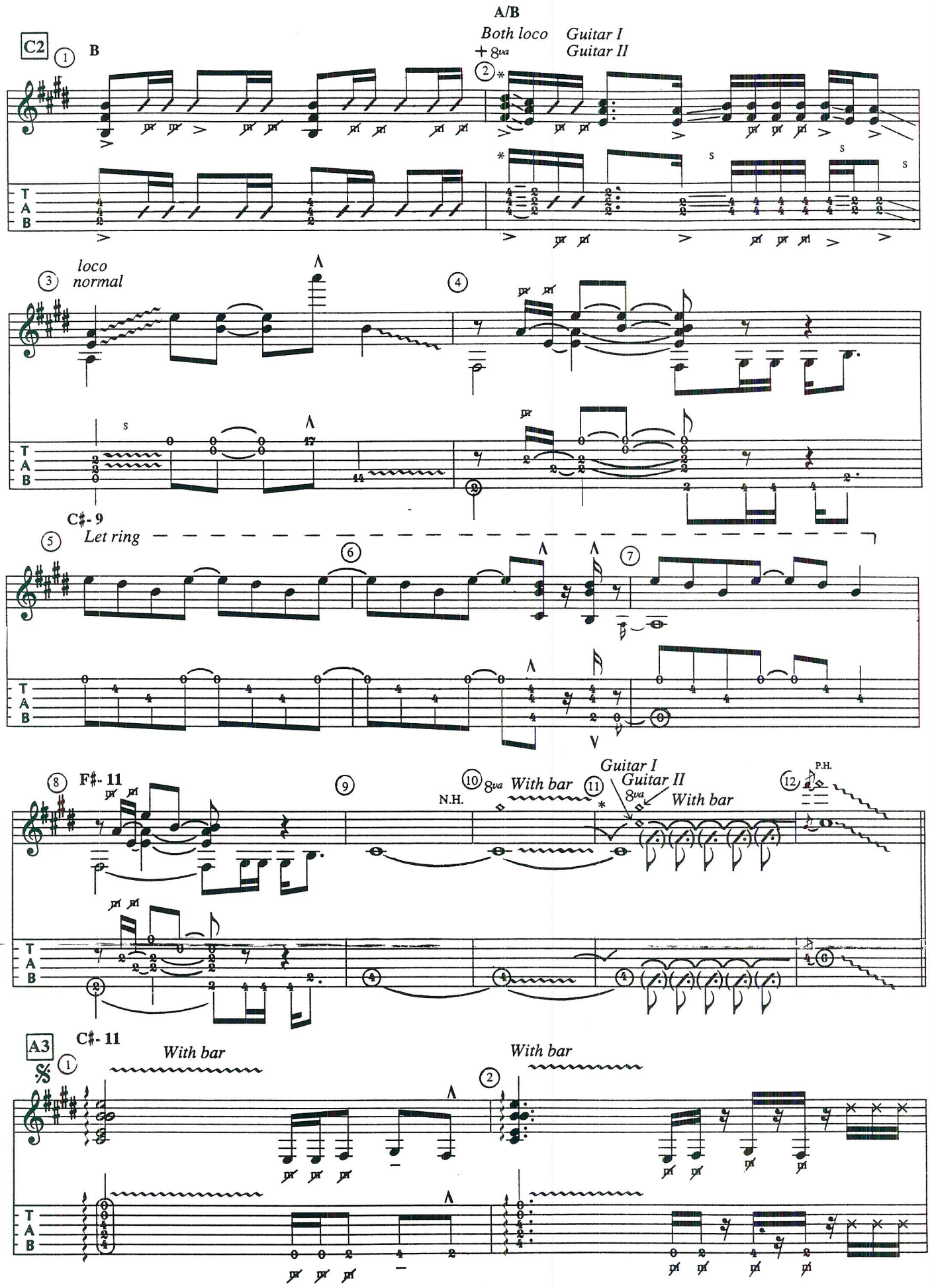
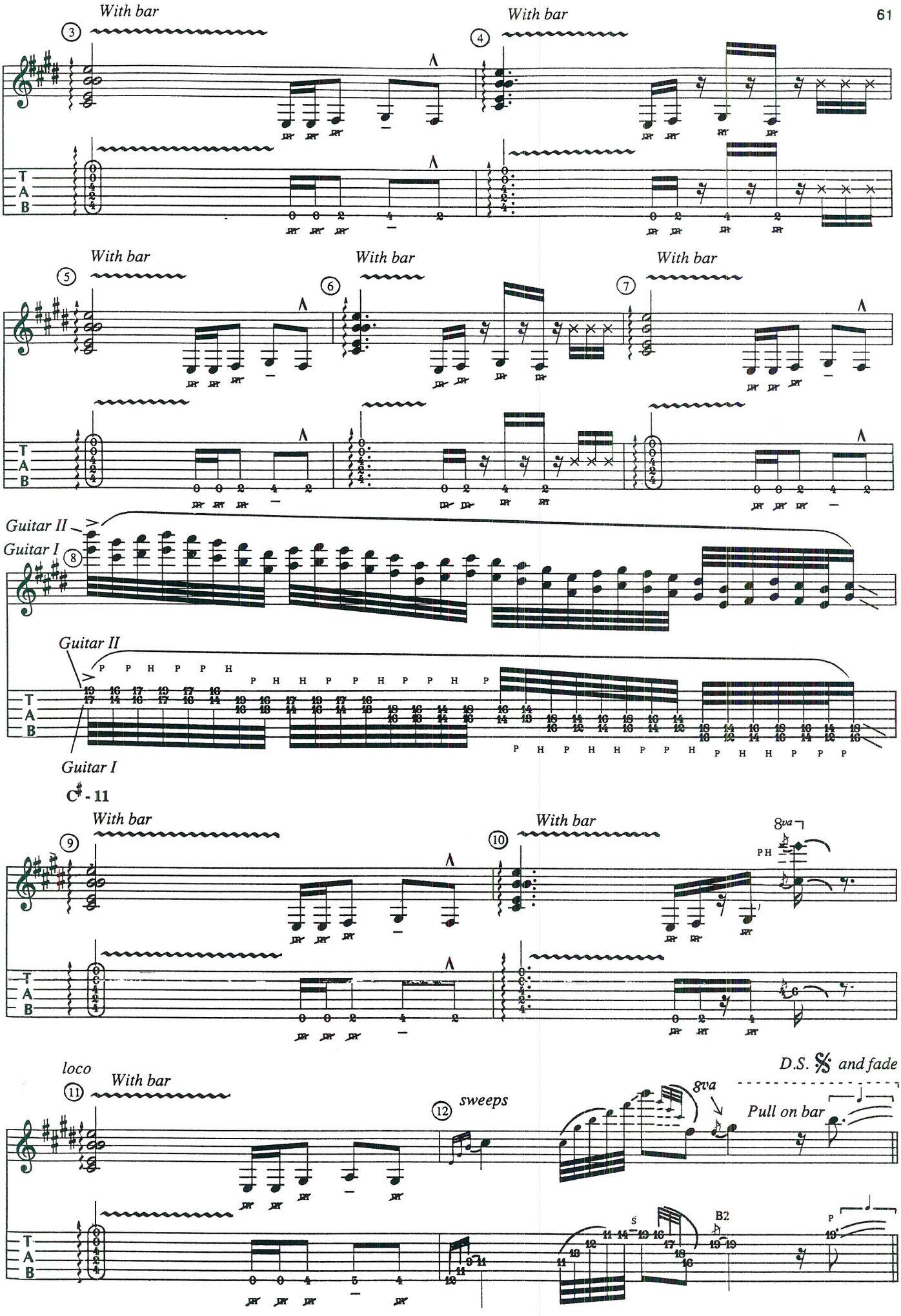

8va
loco
With bar
H5
B
Let ring
mf
ff
F♯ E F♯
(no 3) (no 3) (no 3)
A
E
A2
C♯-7
Bend
Bend & pull with bar
T
A
B

With bar
With bar
With bar
With bar
B2
F♯(N3)
E(N3)
F♯(N3)
A
B
8va
F♯(N3)
E(N3)
F♯(N3)
A△
E△
loco
A
B
8va
F♯(N3)
E(N3)
F♯(N3)
A
B
C
Bridge
B(N3)
8va
loco
A2
Glissando
2 1 3 4 0
Let ring
Let ring
F♯-11
Let ring
Let ring
T
A
B


Solo
(Finger pick)
F♯-11
A
Lydian
B
Mixolydian
C♯-7
With pick
Vibrato
With bar
With bar
With bar
With bar
Pick all notes
harm.
With bar
Blubber
With bar


With bar
fret out on pick-up
With bar
B1
(A)
(F♯-11)
With bar
Blubber again
With bar


A/B
C2
1
B
Both loco
+ 8va
Guitar I
Guitar II
2
3
loco
normal
4
C♯- 9
5
Let ring
6
7
8
F♯- 11
9
10
8va
With bar
N.H.
11
Guitar I
Guitar II
8va
With bar
12
P.H.
A3
C♯- 11
With bar
With bar
T
A
B


With bar
With bar
With bar
With bar
With bar
Guitar II
Guitar I
Guitar II
Guitar I
C♯ - 11
With bar
With bar
8va
PH
loco
With bar
sweeps
8va
Pull on bar
D.S. 𝄋 and fade
B2
T
A
B

BUMP & GRIND

Set Up

Guitar – Green Meanie Charvel

Amps – Marshall 100-watt head directly into a 4/12-inch cabinet with 30-watt Celestions.

The Rhythm part is double tracked for the entire song. Pick up selector position #5.

The Solo – 100 watt Marshall head directly into a 4/12-inch cabinet housing 50-watt Celestions. Pick up selector position #5.

Performance Notes

This song is double tracked with the exception of the solo.

I 1 — This first lick is played by hitting E on the A string and quickly bending down with the bar. The bar is then raised slowly while the note is vibrated with the finger.

D 1 — Scrape and shake the pick down the B & E strings. This works best when the pick is already broken in by scraping it along the lower strings a bit. This will make the pick rigid and more squeekable.

D 3 & 4 — This is done by placing the B string under the nail of your third finger (left hand) and pulling it down and slightly around the neck.

D 5-8 — Rub the neck of the guitar on the microphone stand corresponding to the indicated dotted line.

BUMP AND GRIND

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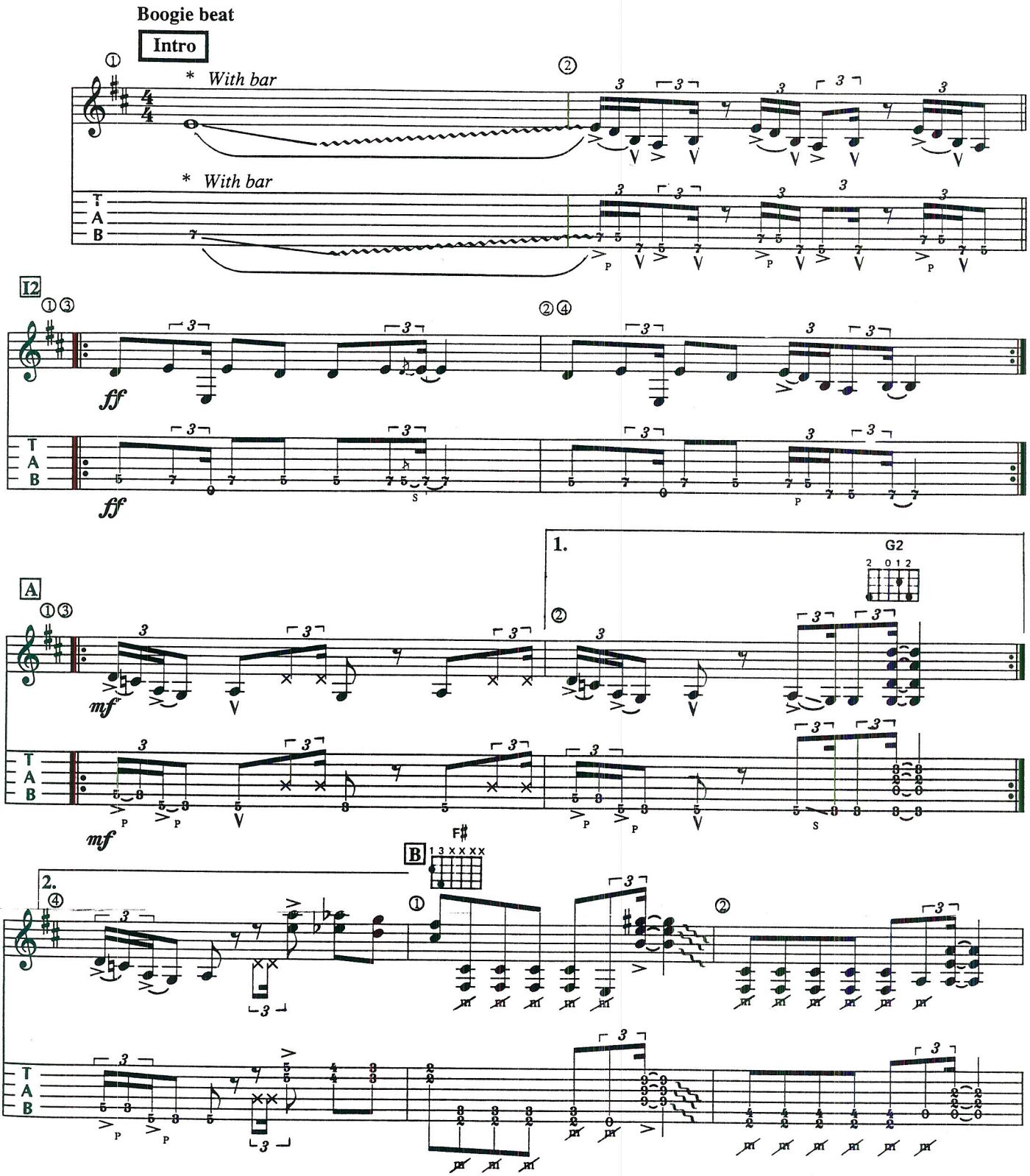
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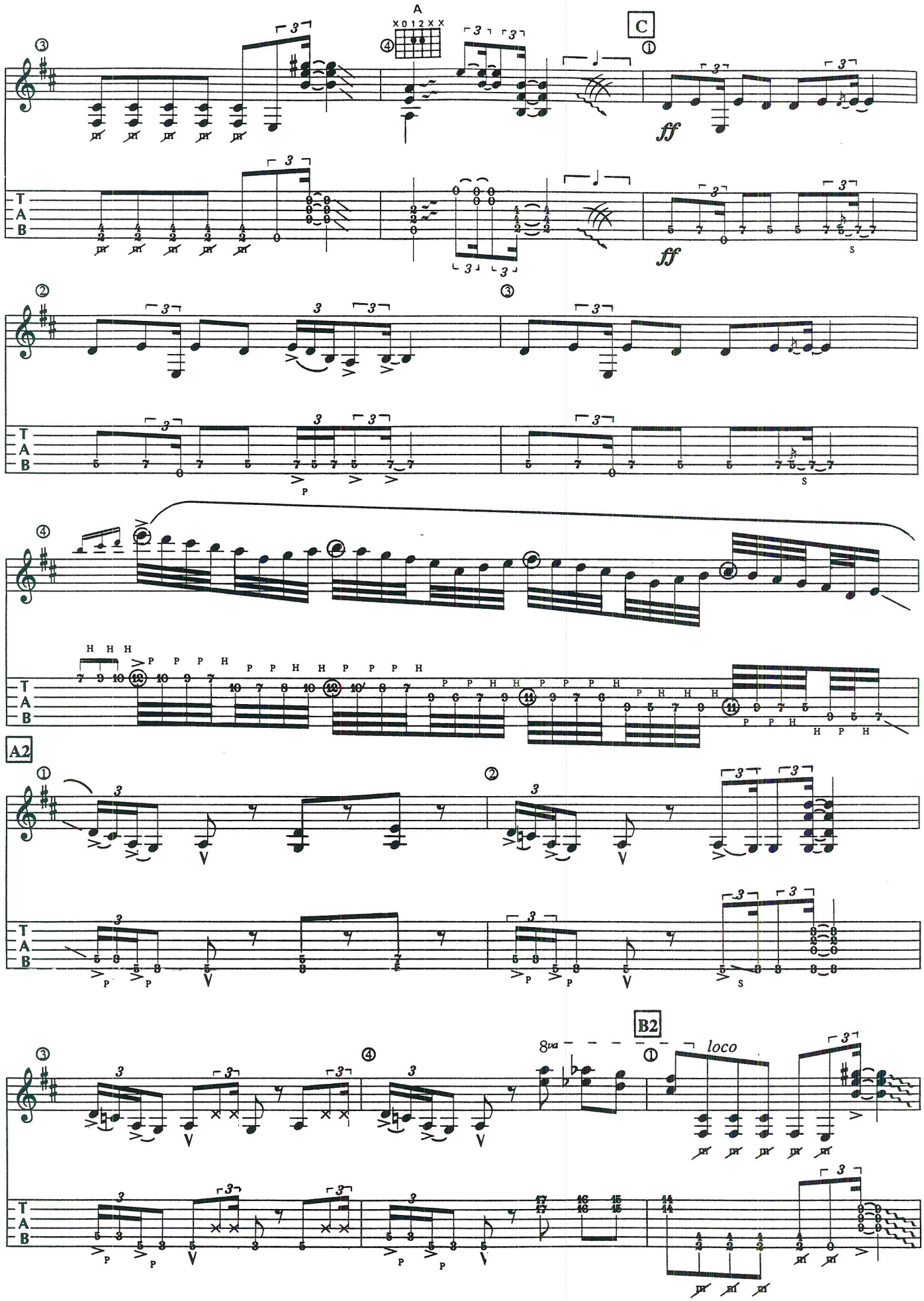
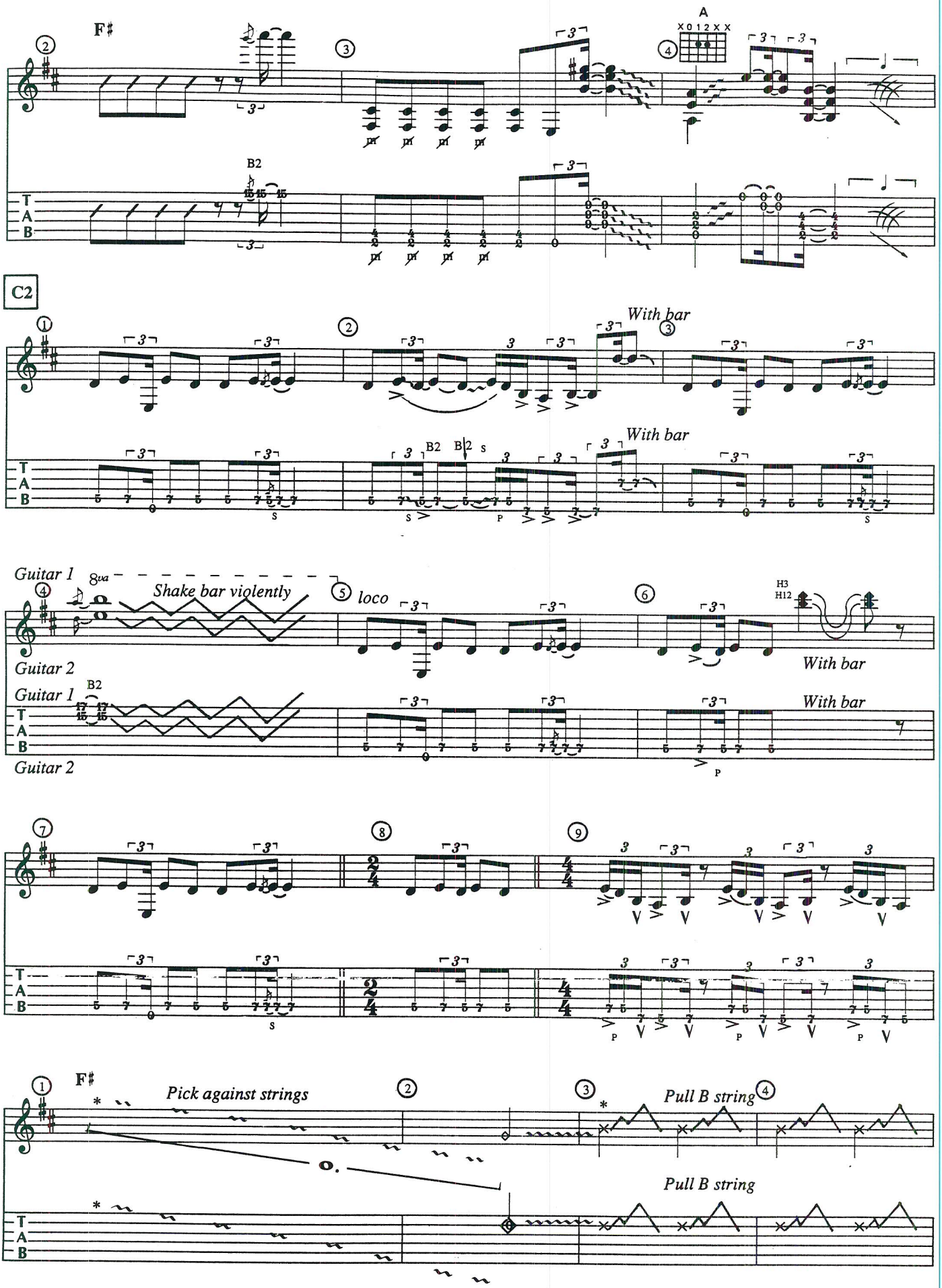
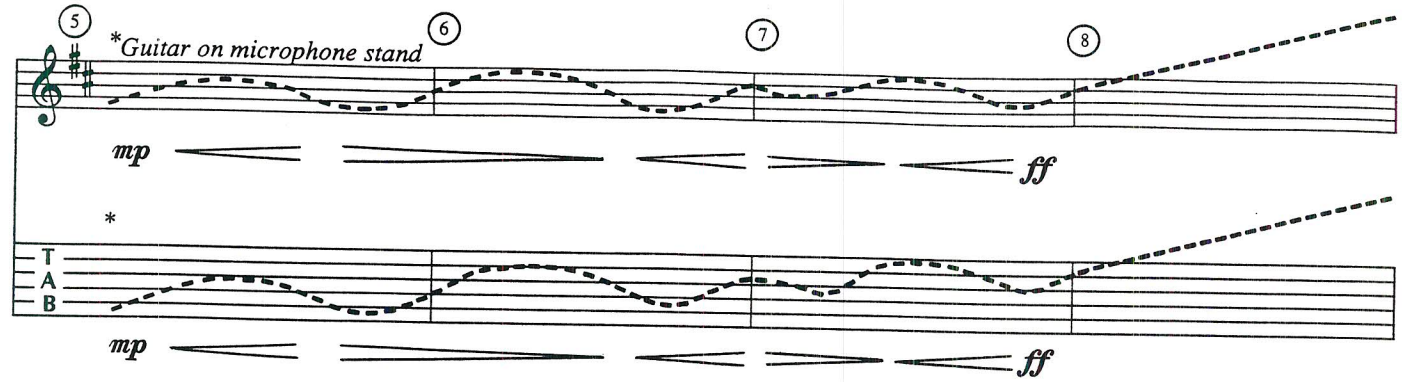
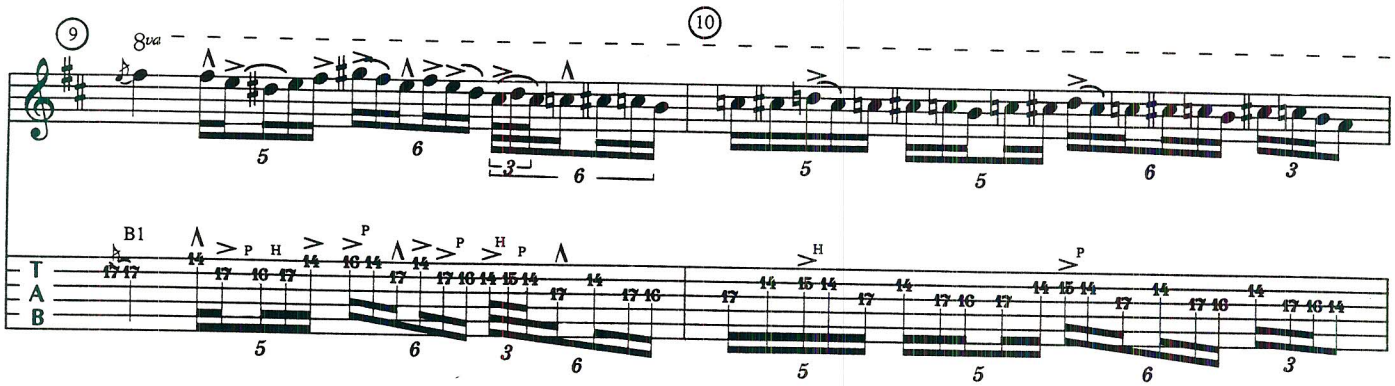
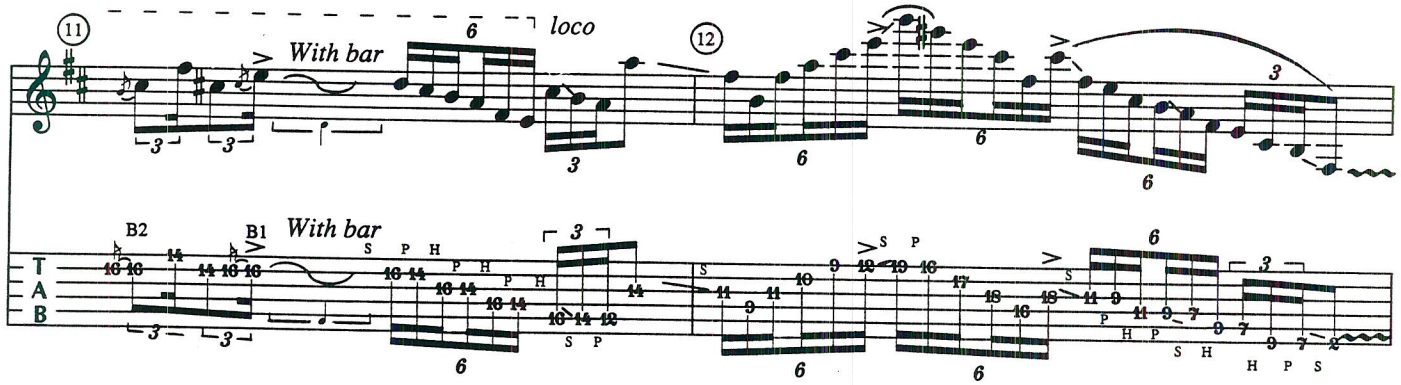
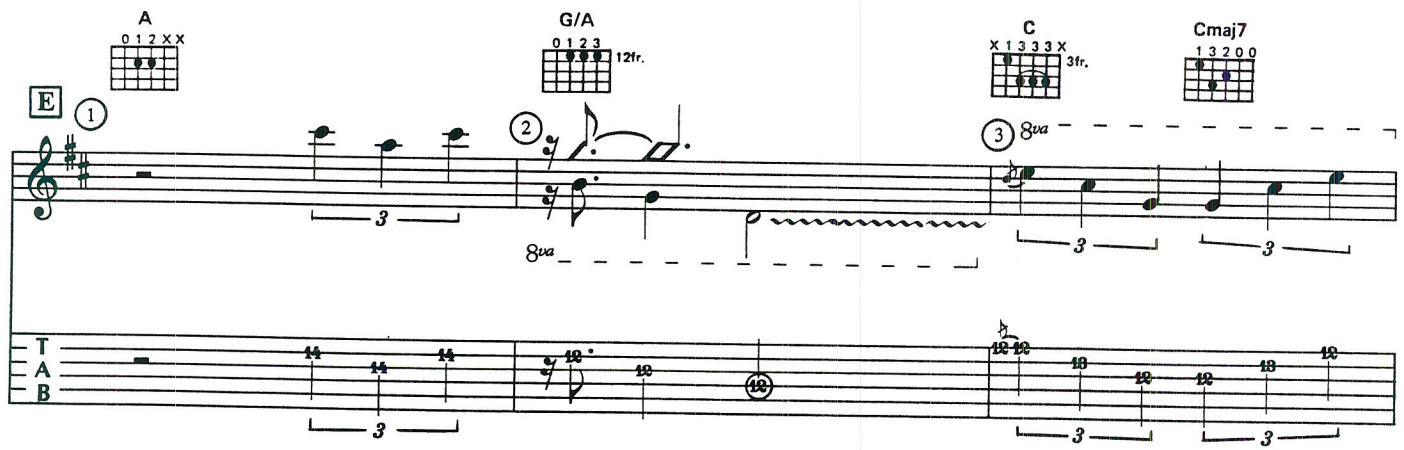
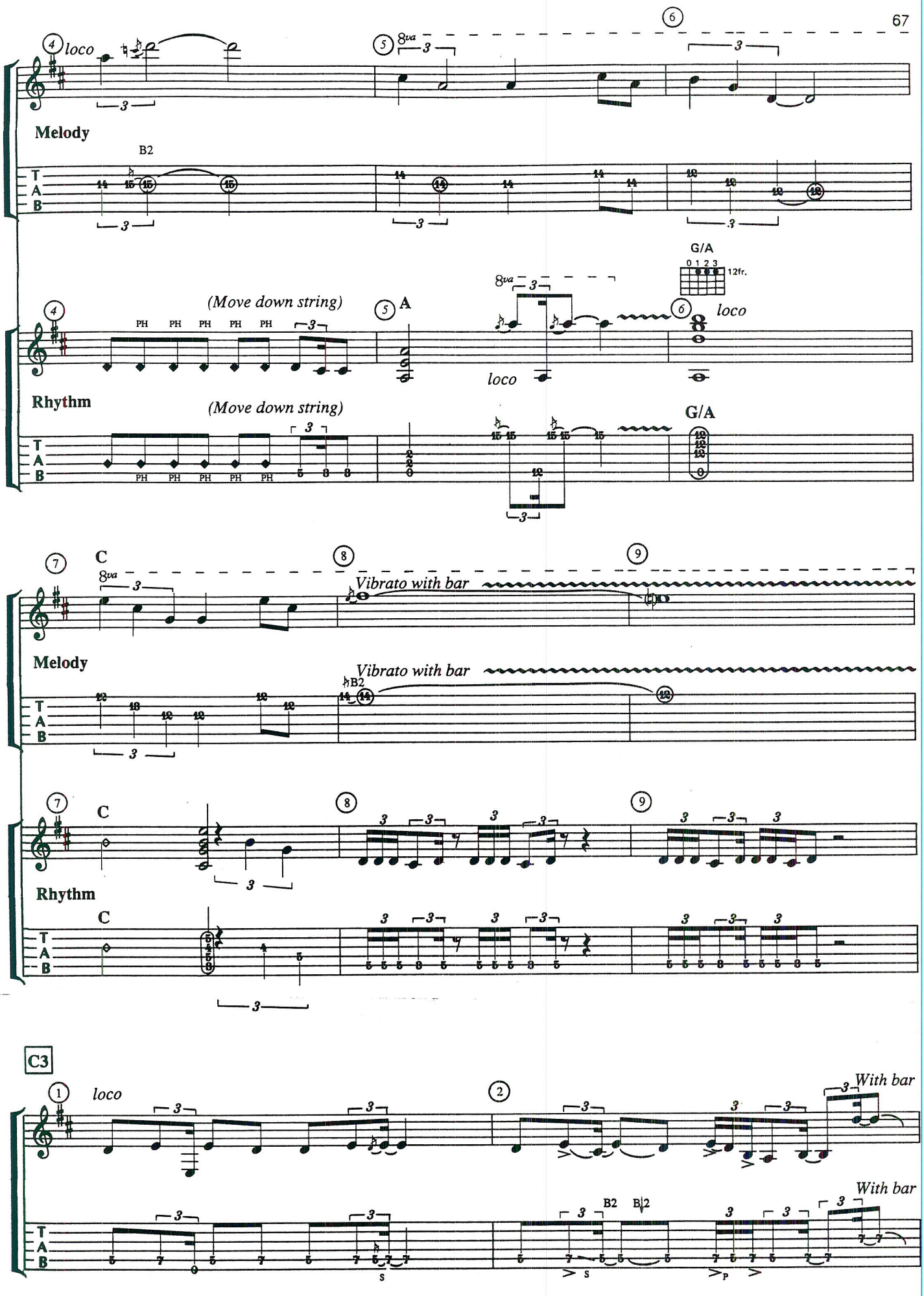

A
C
A2
B2
ff
loco
8va

F♯
A
B2
C2
With bar
With bar
Guitar 1
8va
Shake bar violently
loco
H3
H12
With bar
Guitar 2
Guitar 1
B2
With bar
Guitar 2
F♯
Pick against strings
Pull B string
Pull B string

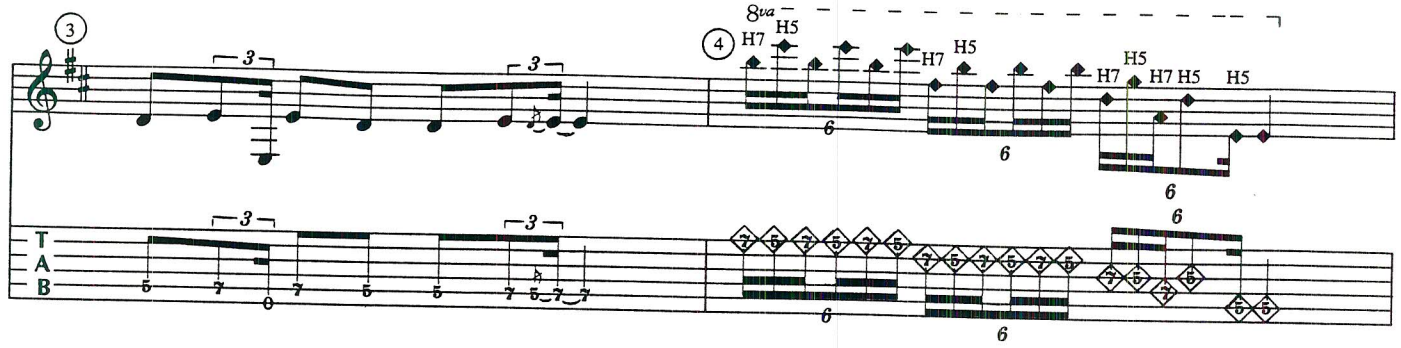

5
*Guitar on microphone stand
6
7
8
mp
ff
*
T
A
B
mp
ff

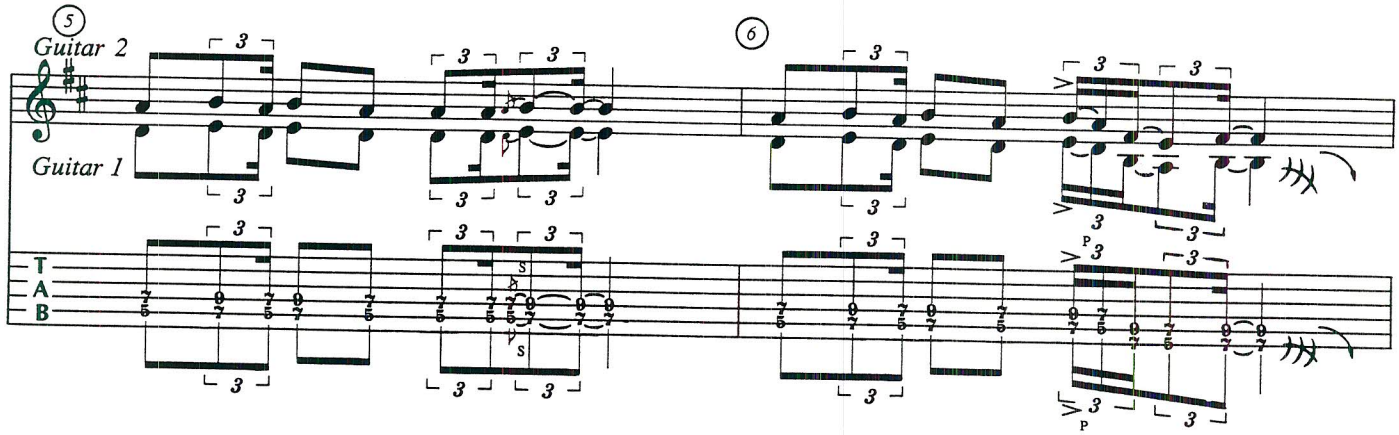

9
8va
10
B1
T
A
B

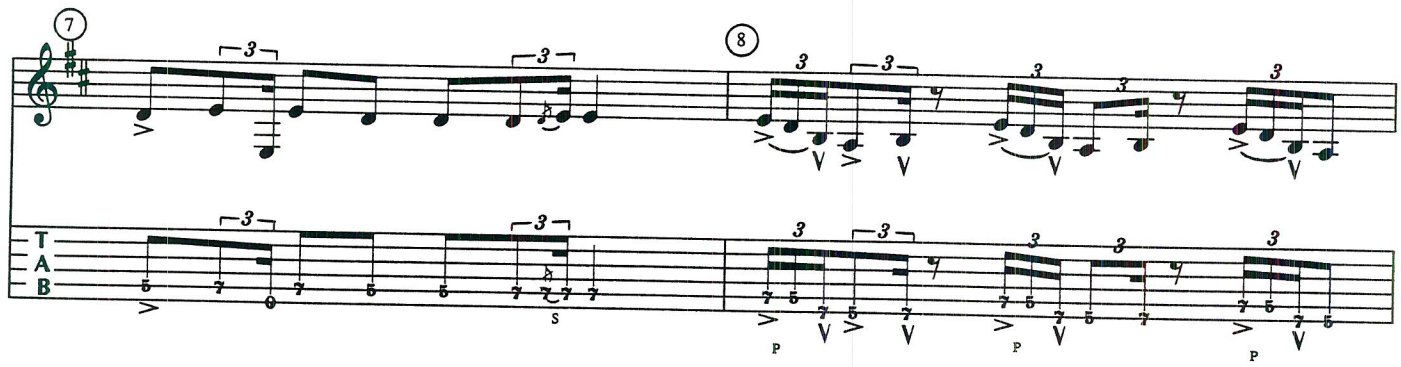

11
With bar
loco
12
B2
B1
With bar
T
A
B

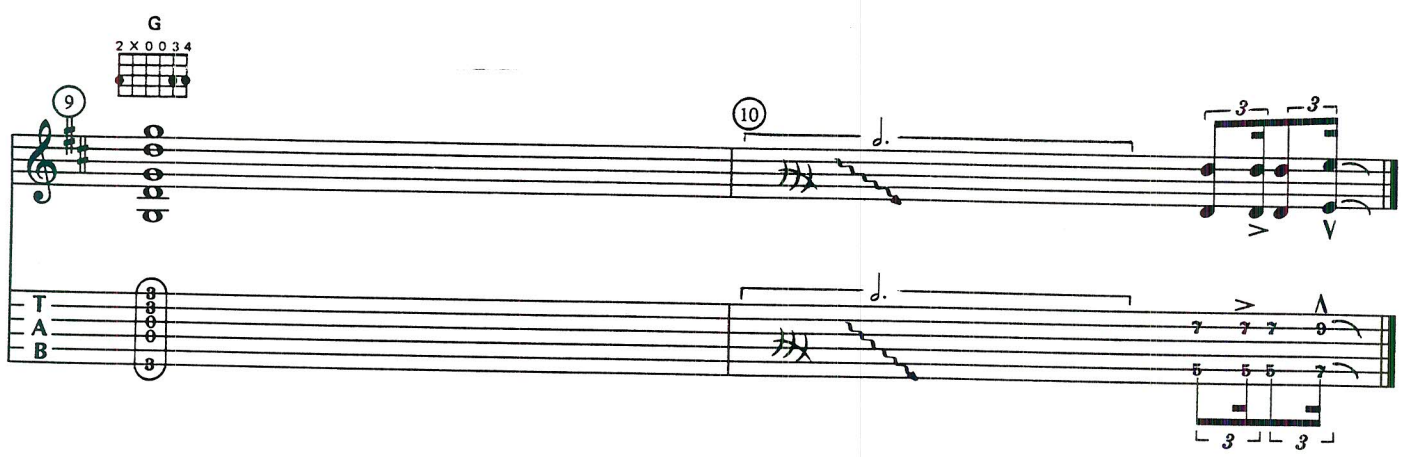

A
G/A
12fr.
C
3fr.
Cmaj7
E
1
2
3
8va
8va
T
A
B


4
loco
5
8va
6
Melody
B2
T
A
B
G/A
0 1 2 3
12fr.
(Move down string)
PH
A
loco
Rhythm
7
C
8
9
Vibrato with bar
C3
1
With bar
2
S
P


8va
H7 H5
H7 H5
H7 H5
H7 H5 H5
T
A
B


Guitar 2
Guitar 1
T
A
B


T
A
B


G
2 X 0 0 3 4
T
A
B

GOING CRAZY

Set Up

Guitar – Green Meanie Charvel

Amps – Carvin X100B Amp. out of the effects loop into an SDE 3000 set for various echos. The output of the 3000 goes into the input of another Roland SDE 3000, and then the stereo outs of the 2nd Roland get returned to the effects loop of 2 Carvin X100 B Amps.

The cabinets are stock Carvin 4/12 cabinets that are filled with 50-watt Celestions.

Main Rhythm Guitar – Pick up selector position #5 (Bridge, treble) DDL #1 set with slight echo. Approximate settings are:

DDL #1 - D.T. - 235 milliseconds, F.B. = 20%, Output = 12%, Mod. = 0, Rate = 0.

DDL#2 - (chorusing effect) D.T. = 15 milliseconds, F.B. = 0, Output = 50%, Mod. = 60%, Rate 5%; panned left and right.

The same settings are used for the solo.

Performance Notes

The technique used in the rhythm part of this song consists of plucking the notes with the fingers of the right hand. Pulling on the strings gives the notes a "snap" characteristic.

I 1-4 The $\frac{1}{T}$ over the notes show what fingers to use when plucking.

B 4-5 The pinch harmonic section. The string is pinched rather close to the bridge. Then, as the notes go by, the string is pinched in closer and closer to the neck.

GOIN' CRAZY!

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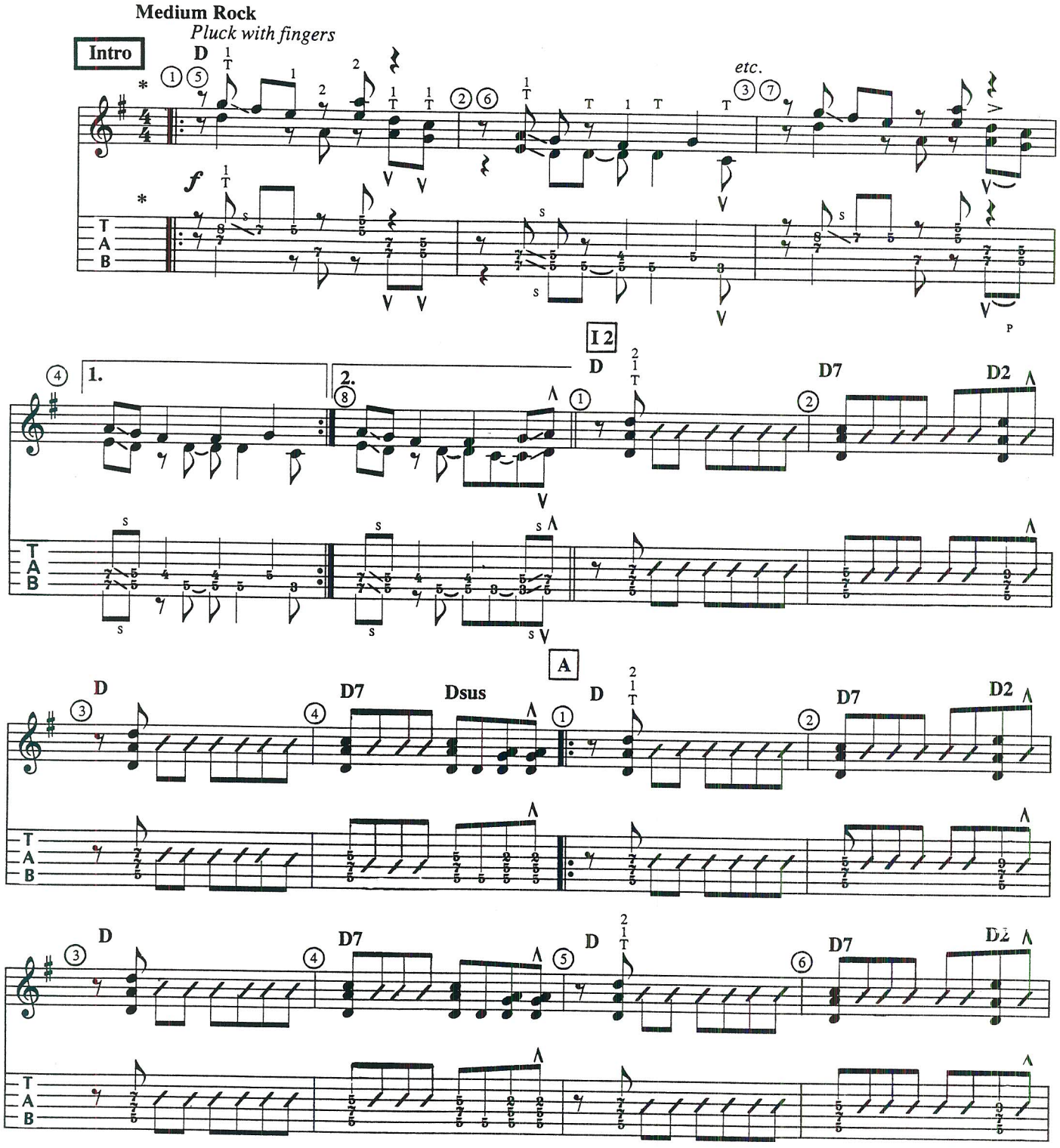
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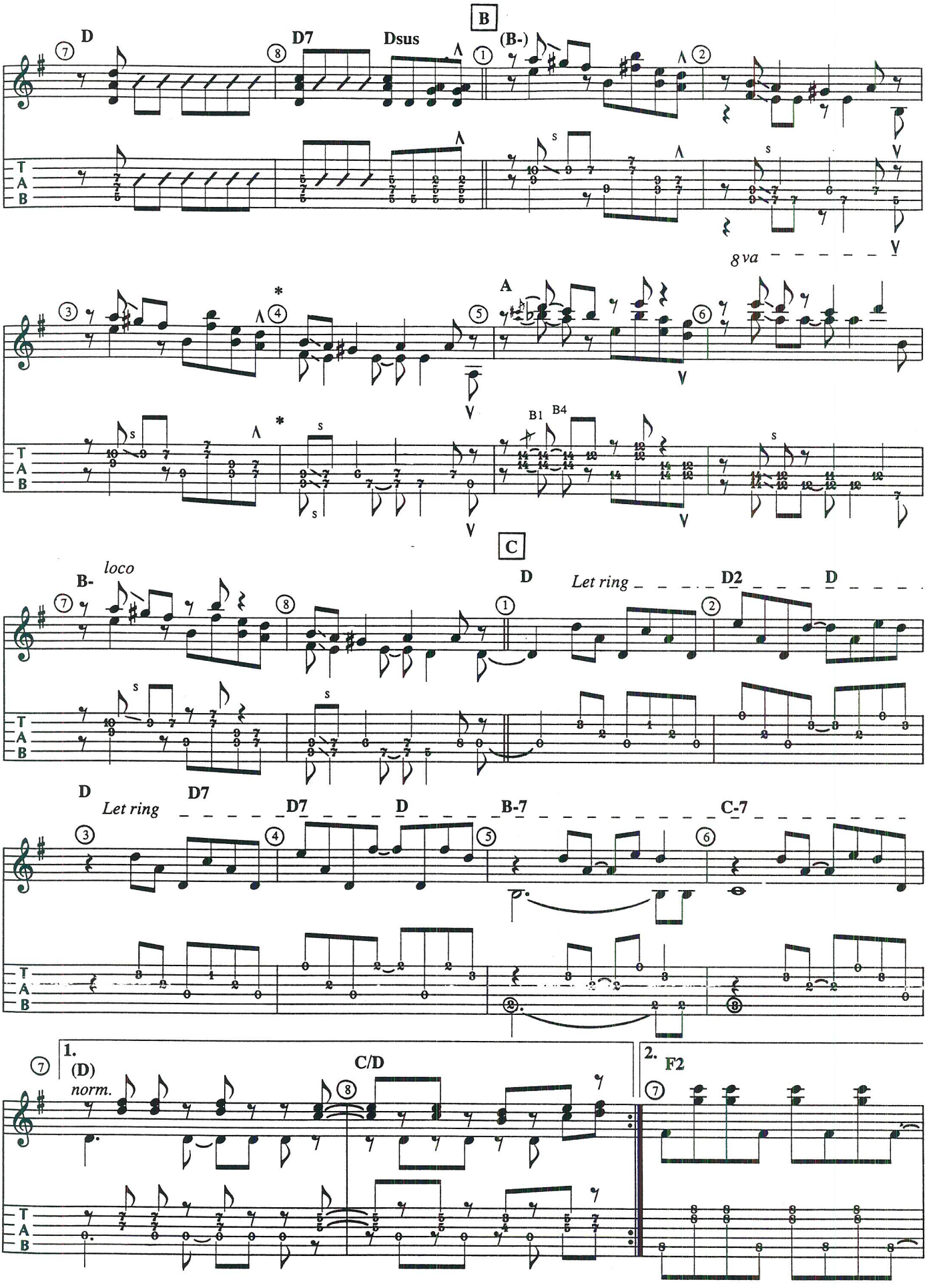
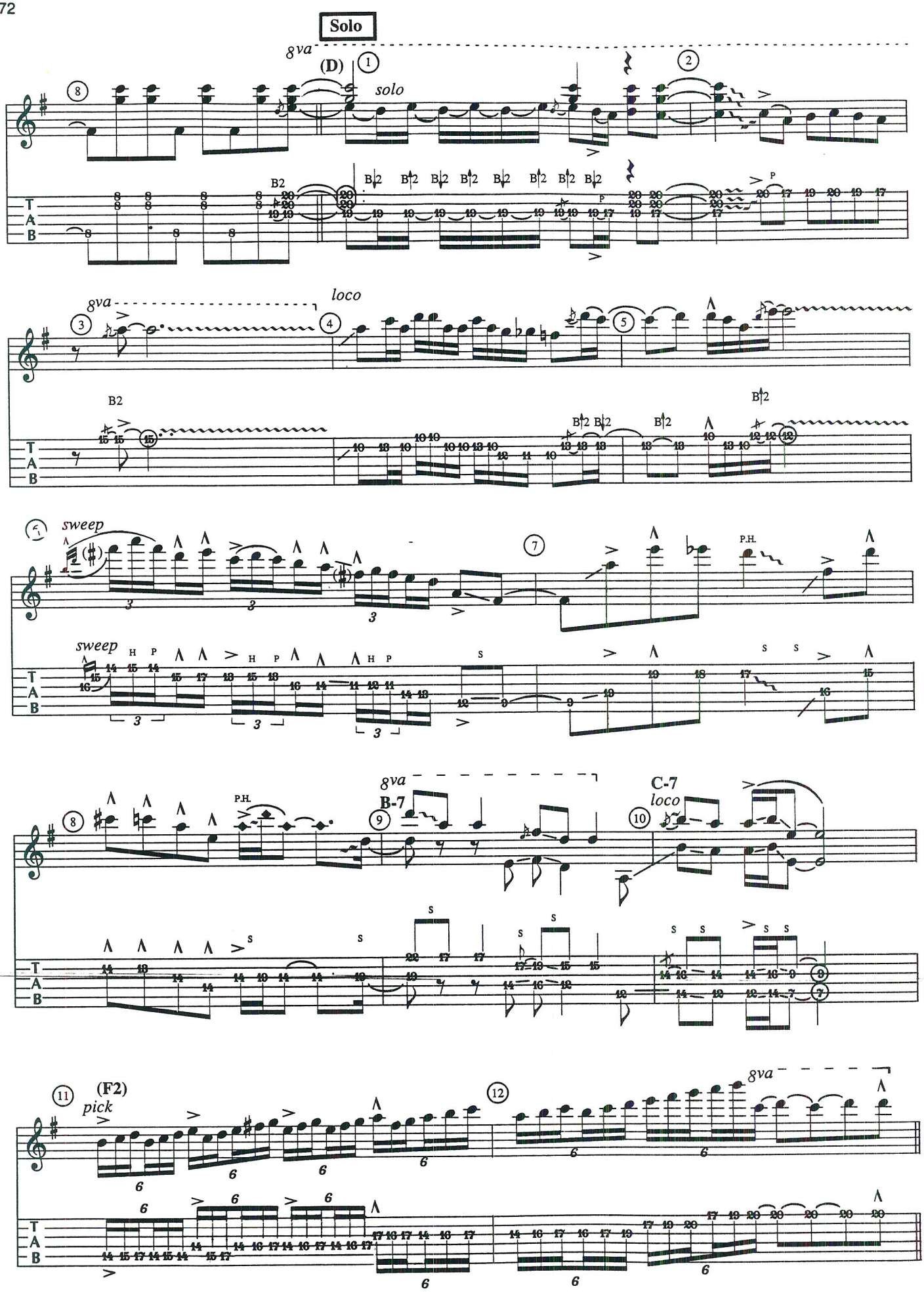
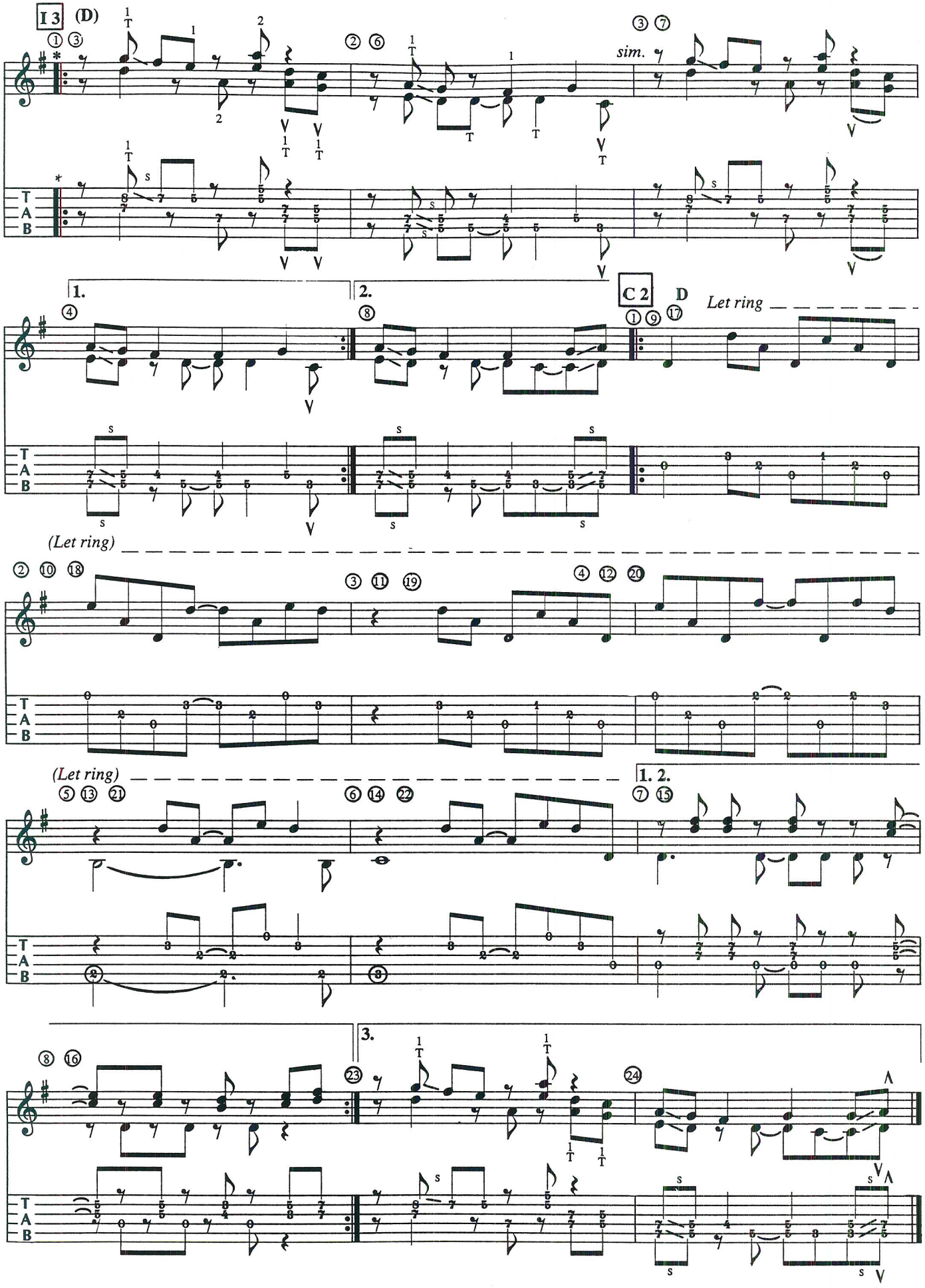

B
D
D7
Dsus
(B-)
8va
A
B1
B4
C
B-
loco
D
Let ring
D2
D7
B-7
C-7
1.
(D)
norm.
C/D
2.
F2
T
A
B

Solo
8va
(D)
solo
B2
P
loco
sweep
P.H.
H P
S
B-7
C-7
(F2)
pick
T
A
B

I 3
(D)
sim.
1.
2.
C 2
D
Let ring
(Let ring)
(Let ring)
1. 2.
3.
T
A
B

"SKYSCRAPER"
EQUIPMENT NOTES

Yet another evolutionary stage in the development of Steve Vai sound exaggeration.

For this album, I was introduced to the world of the "Bob Bradshaw Rack System," a custom made rack and foot switch system* that allows the use of studio quality outboard gear to be used in a live guitar playing environment.

In this particular rack, the signal was processed as follows:

A line level output is taken from the pre-amp of a custom moded 100-watt Marshall head, (moded by Jose Arrendondo). This signal is then fed into the rack. It first hits a Drawmer Duel Gate, to gate the signal when not playing. This gate is always turned on. The signal then goes to a Roland SDE 3000, (Delay #1) that is used primarily for echo. Then that signal is sent to a rack-mountable Rein mixer where it is split and sent to other various effects. On the pedal board, this effect is marked as "SHMEAR."

One signal is sent to a Yamaha Delay 1500, (DDL #2) in mono. This delay is primarily used for shorter echos or slaps. It's returned in mono and sent to another Yamaha DDL 1500 (Delay #3). This delay is used for stereo chorusing and stereo effects. The signals are returned to the Rein mixer and panned hard left and right. On the pedal board, these two delays are labeled MEAT I and MEAT II respectively.

A stereo signal is then sent to an Ibanez Reverb 1000, Labeled Rev on pedal board. Next in the chain is an Eventide 969 Harmonizer (mono return). Then an Eventide H3000 Harmonizer (stereo return). They are labeled God and Zilla on the foot pedal.

Eventide SP-2016 (re-returned in stereo) and next is a T.C. Electronics stereo chorus (returned in stereo). Then a T.C. Electronics analog chorusing unit. They are labeled SP2016, Dizzy, and Bigger.

A Yamaha SPX90 is in the chain at this point and has stereo returns. It is labeled Putz on the foot pedal.

The unique thing about the Bob Bradshaw rack is that when a particular piece of gear is not turned on the footswitch, the piece is bypassed completely so the integrity of the signal is not compromised. Way to go, Bob.

After all this processing, there is a stereo line level output out of the rack. That is then fed to a stereo Yamaha power amp (250 watts ea. side). The output of the power amp then goes to 2 Marshall cabinets housing 50-watt Celestions.

A power soak is used on the speaker output of the main Marshall as to reduce the load on the head.

*See p. 143 for diagram

THE BOTTOM LINE

Set Up

Guitar – Tom Anderson custom Ax

Intro Triple track guitars

Guitars #1, #2, #3 – same settings

Effects
MEAT #1
D.T. (Delay Time) = Quarter Notes
F.B. = 20%
D.O. = 8%
P.P. (Pick-Up Position) = #5

12 Double tracked unison rhythm guitars
Guitars 4 & 5 Same setting

Effects
MEAT #1
D.T. = Quarter Notes
F.B. = 20%
D.O. = 8%
P.P. = #5
Solo Break – Single tracked guitar
Effects
MEAT #1 = Same
T.C. = Analog chorus
SPX90 = Harmonizer Setting Intervals Root
#4, M7.
P.P. #5

Performance Notes

This song opens with a fierce drum fill and guitar coloration. The guitar sound is done by scraping the pick down the G string while shaking it. It works best when you make the pick rough on the edges by scraping down one of the heavier strings a few times first. This will help it to squeek when you run it down the string.

I2 There are 3 unison guitars playing the opening melody. They enter at different times (every 2 beats of the 1st note).

The rhythm guitars in this piece (the verses, choruses and B sections) are doubled.

A2 1 One of the doubled guitars goes up one octave.

A2 7&8 Guitar I plays what's written; Guitar II doubles Guitar I up one octave.

D The guitar goes into a series of hammer-ons and pull-offs. The signal is sent through a harmonizer that produces 2 individual tones besides the fundamental pitch. This particular harmonizer is set so the 1st interval sounds an augmented 4th from the pitch and the second interval sounds a major 7th from the pitch.

THE BOTTOM LINE

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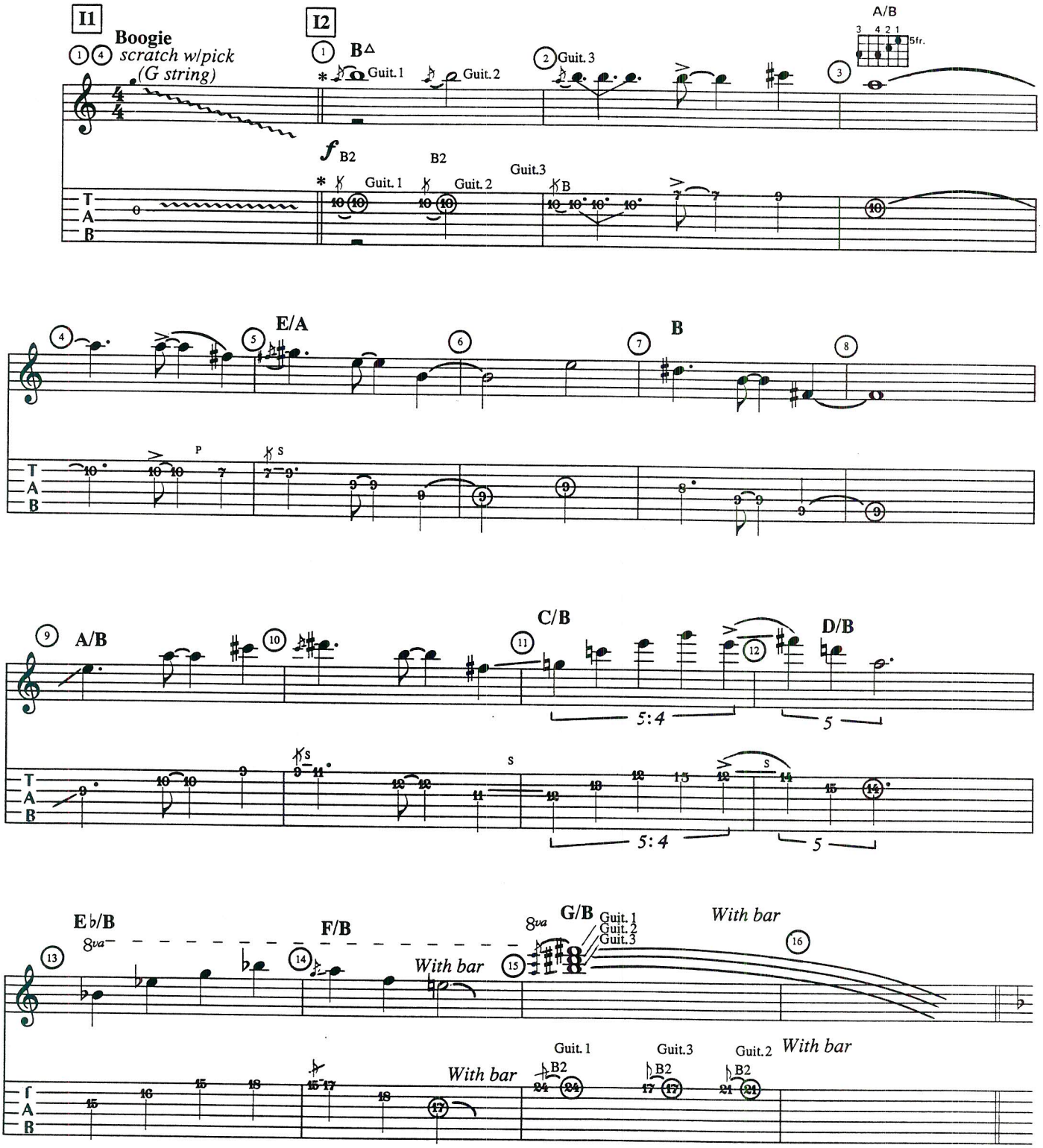
DAVID LEE ROTH and STEVE VAI

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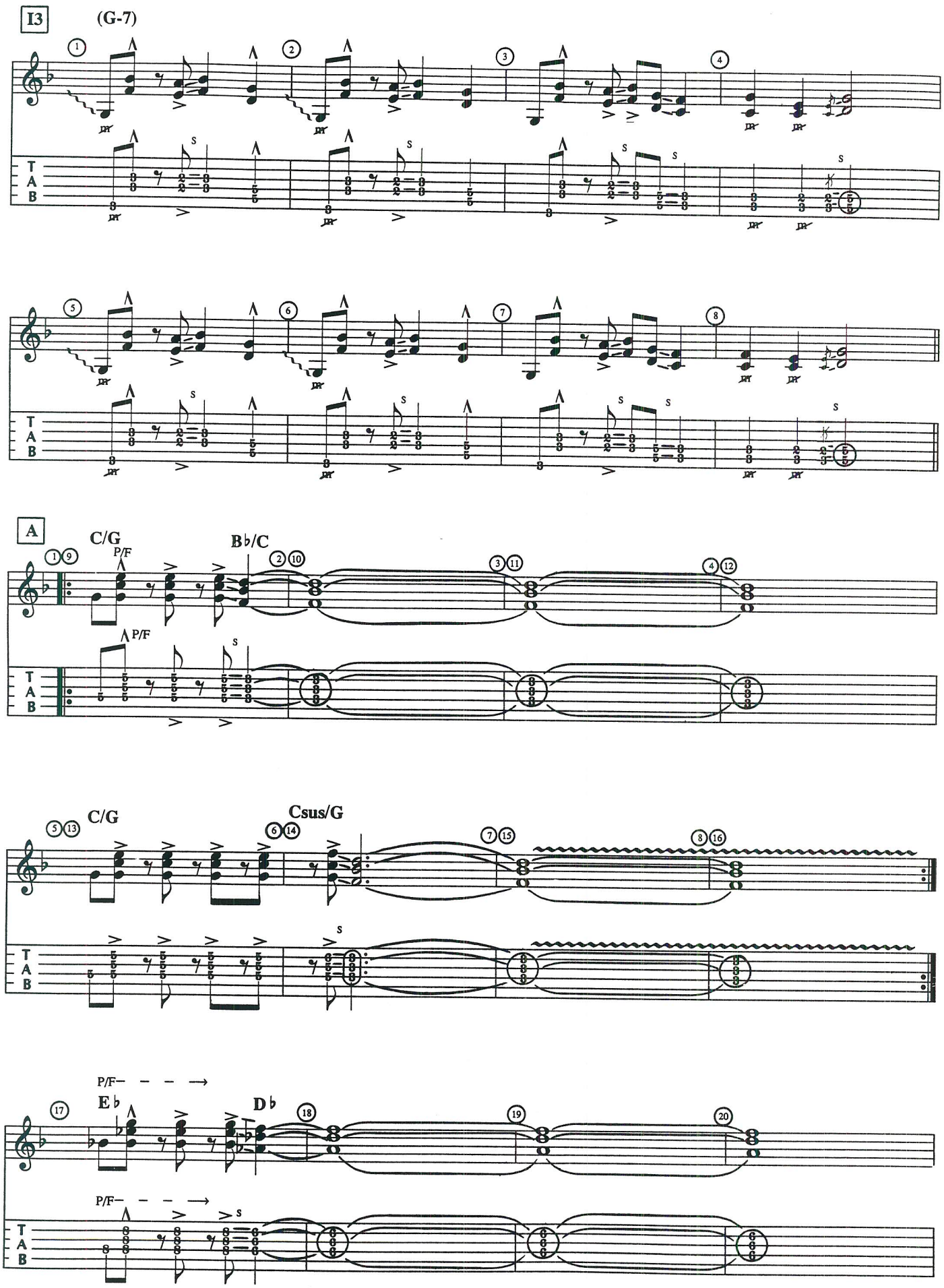
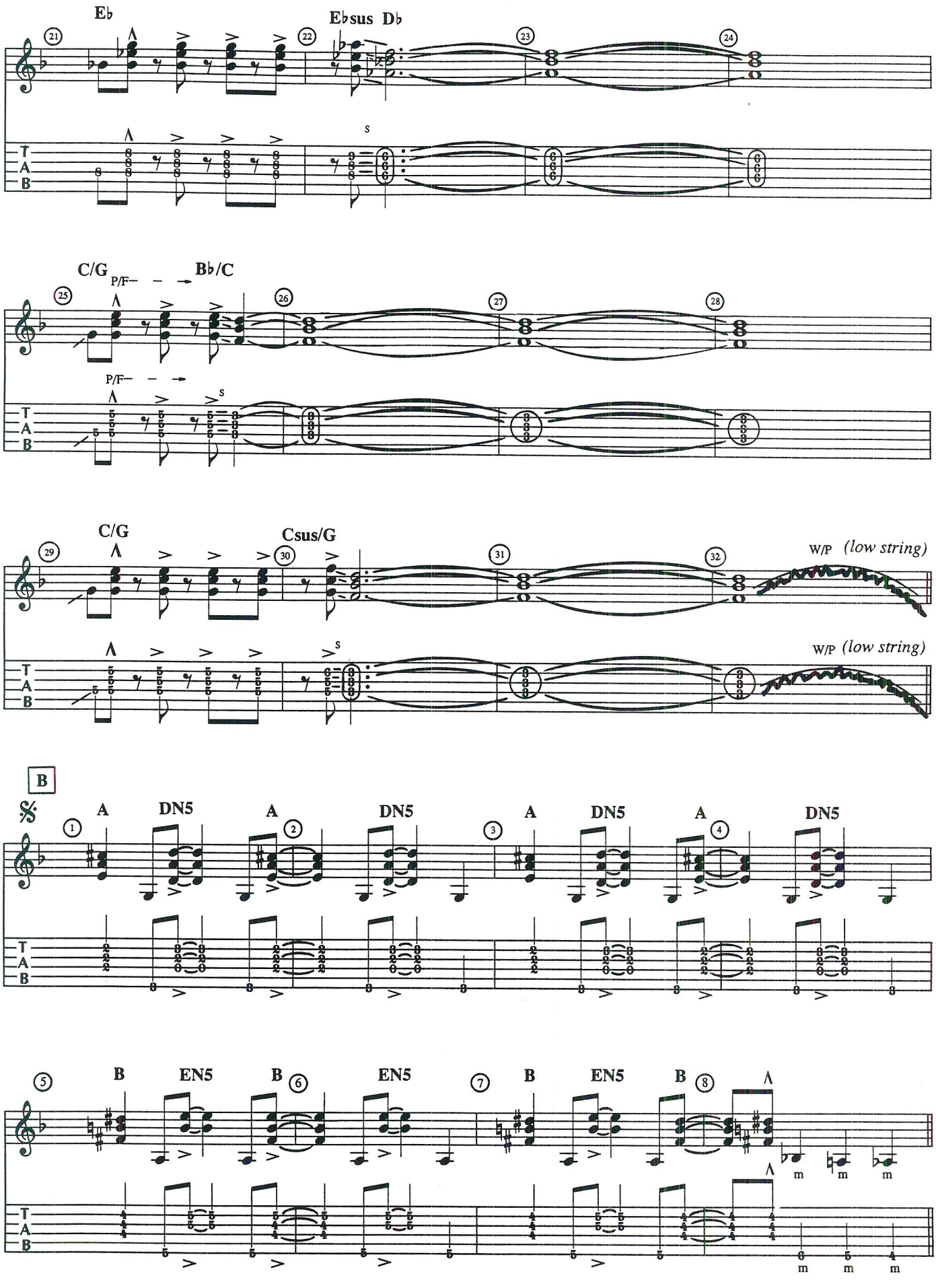
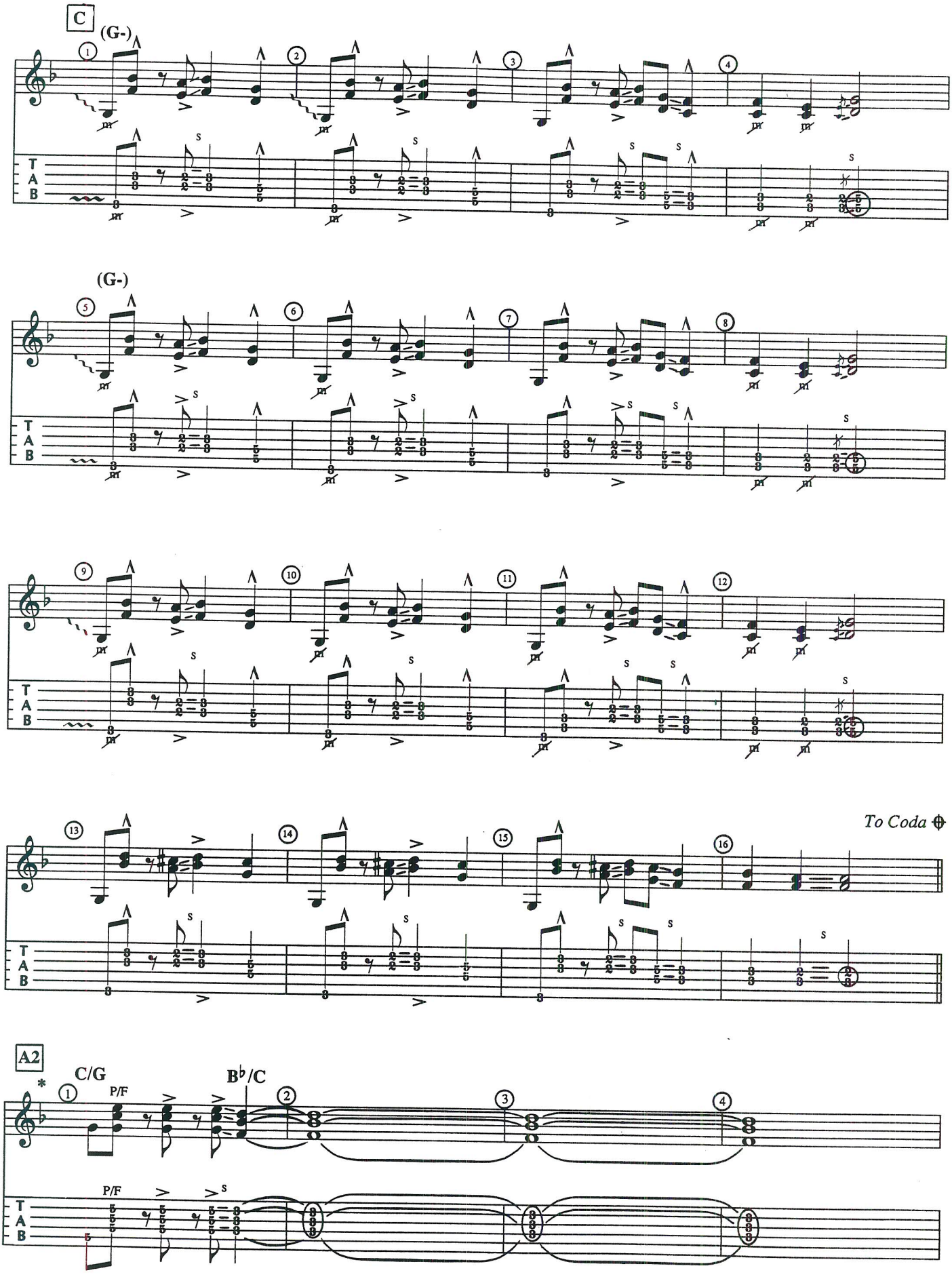
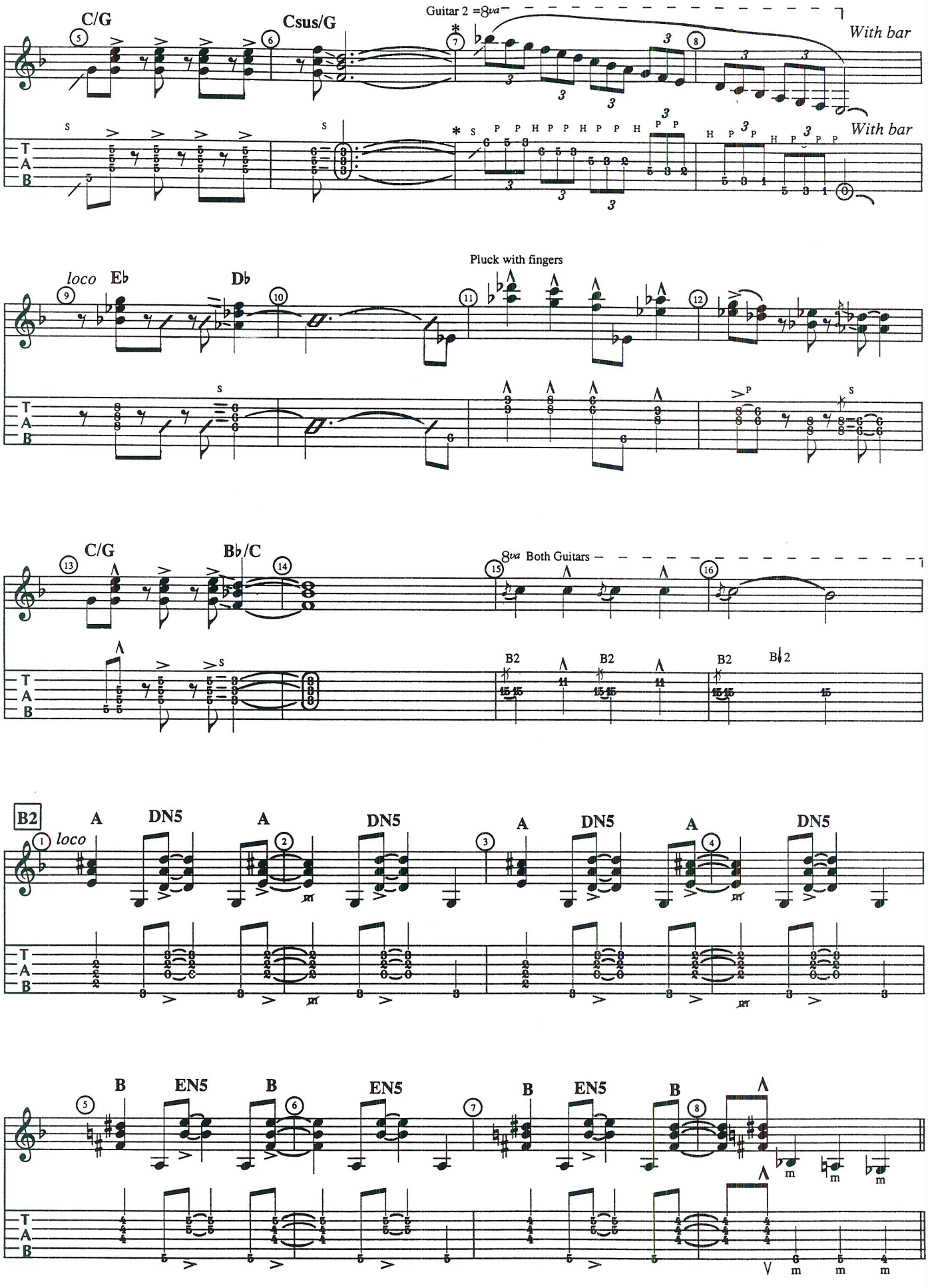
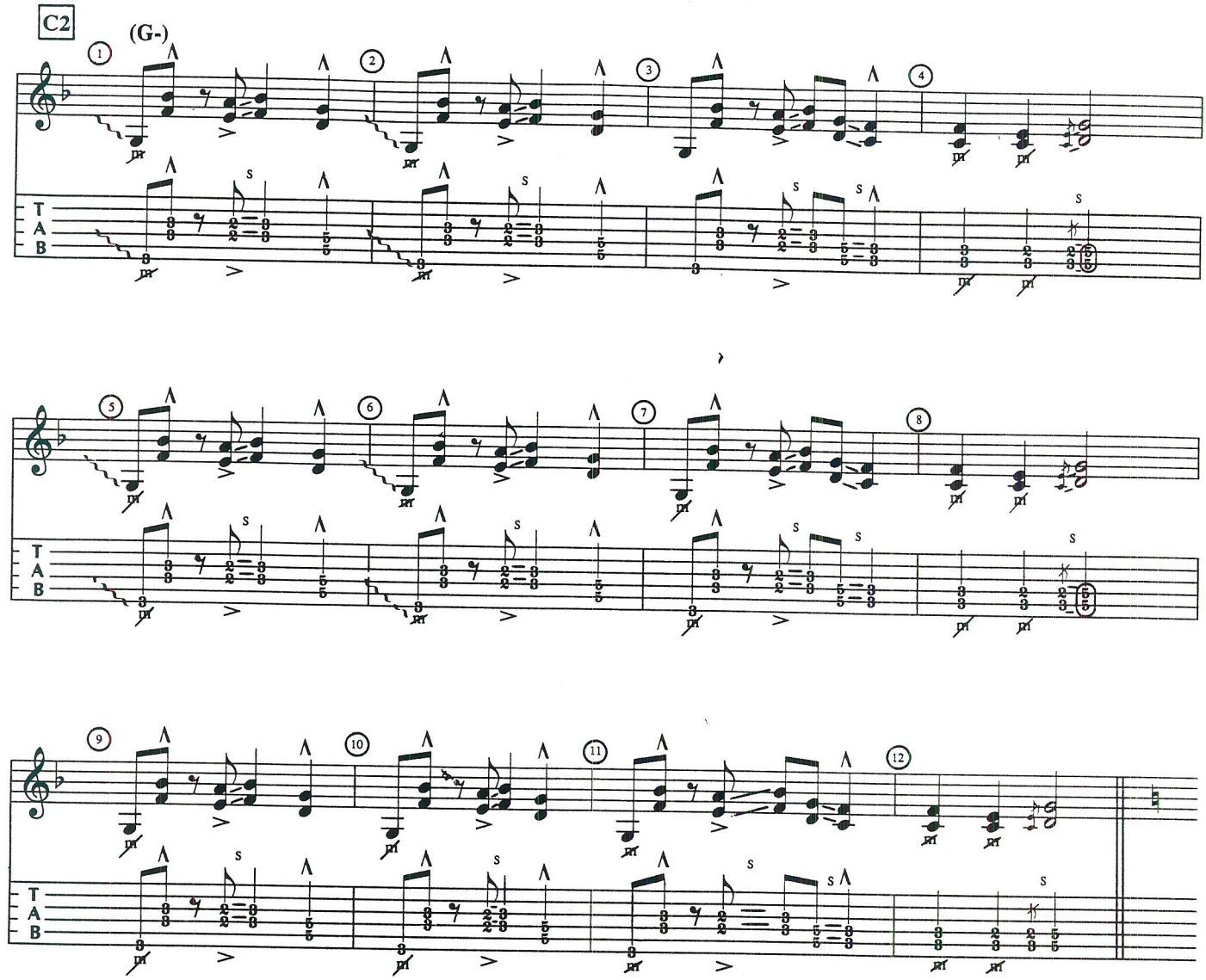
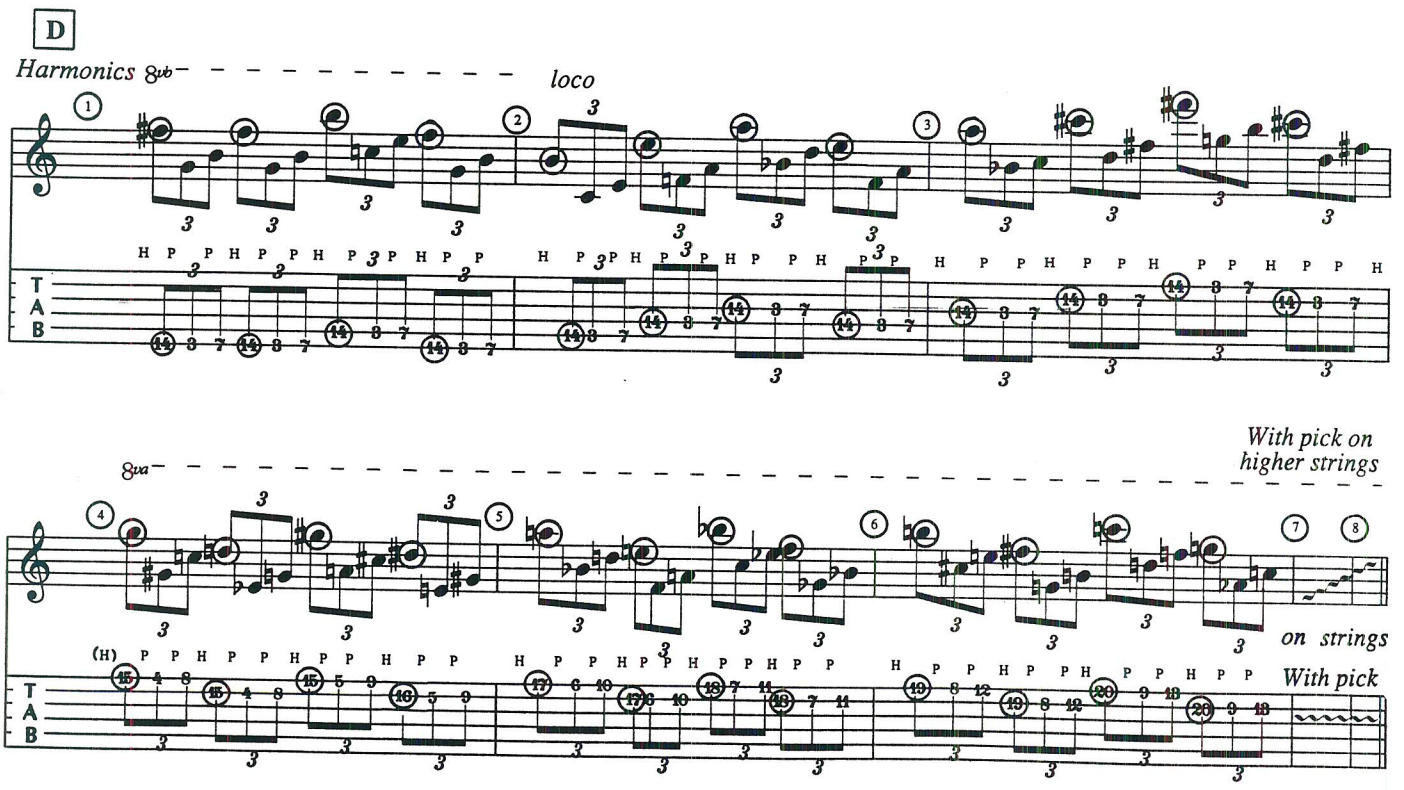
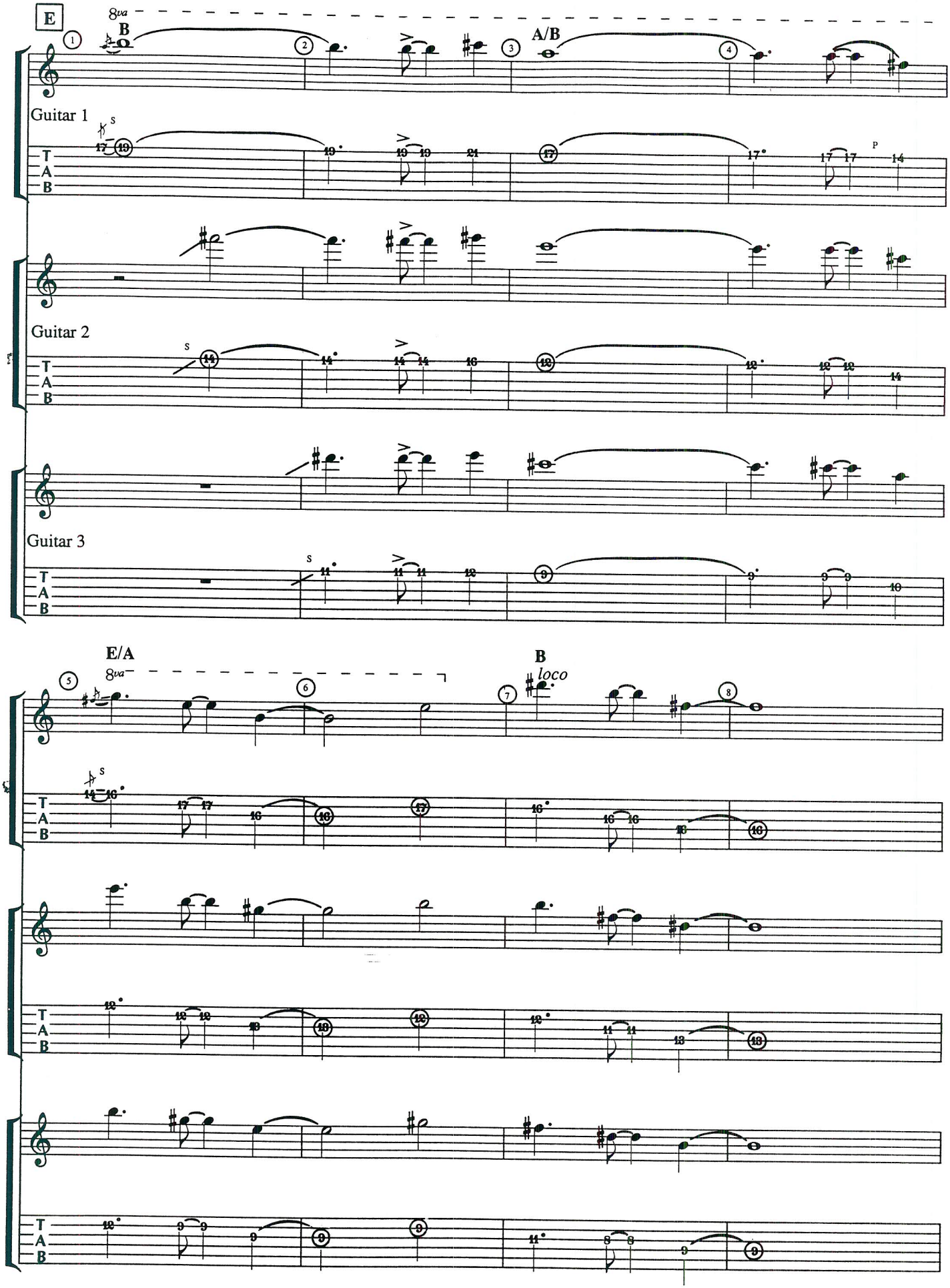
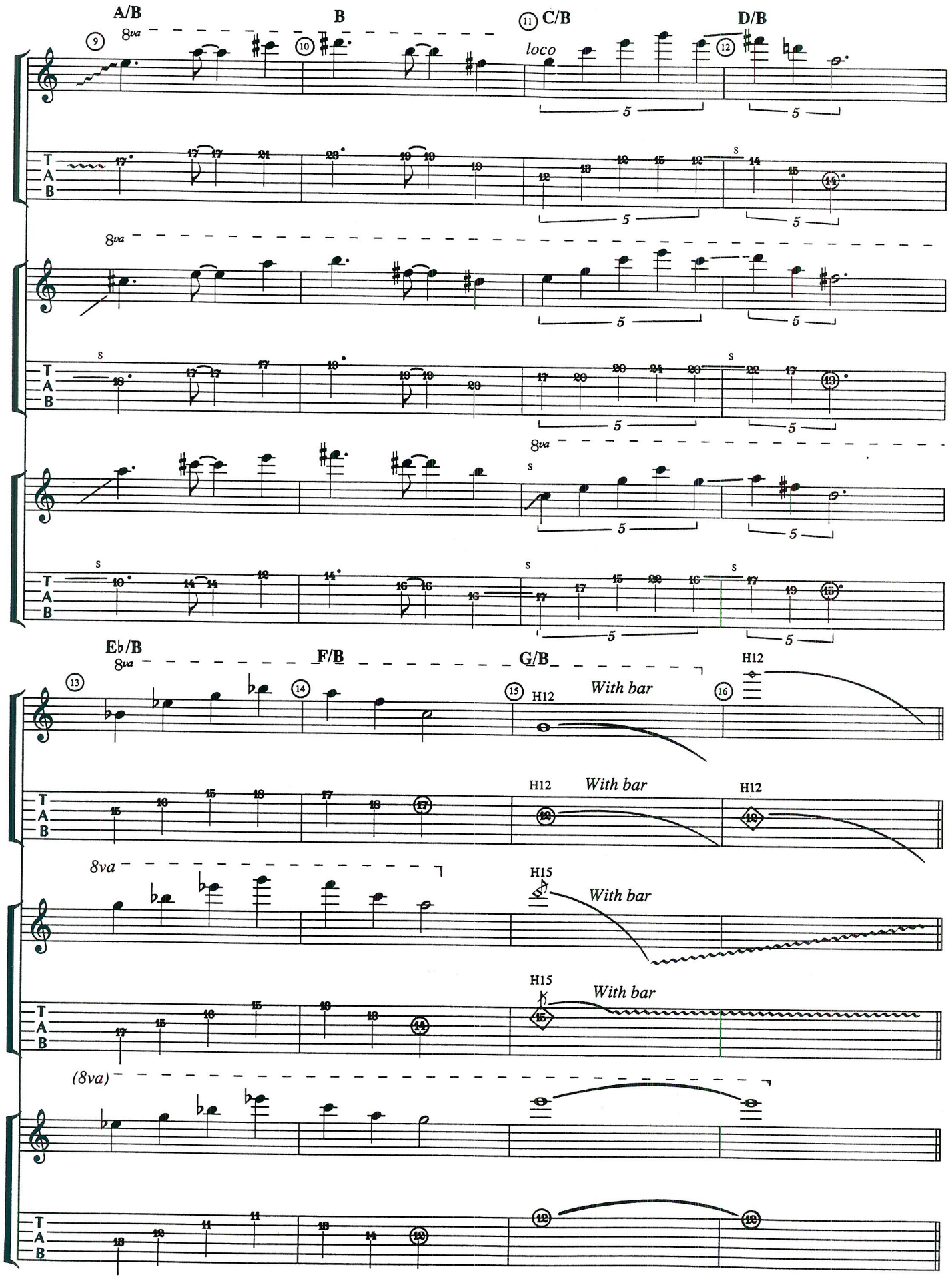

I3
(G-7)
A
C/G
B♭/C
C/G
Csus/G
P/F
P/F
P/F
E♭
D♭
T
A
B

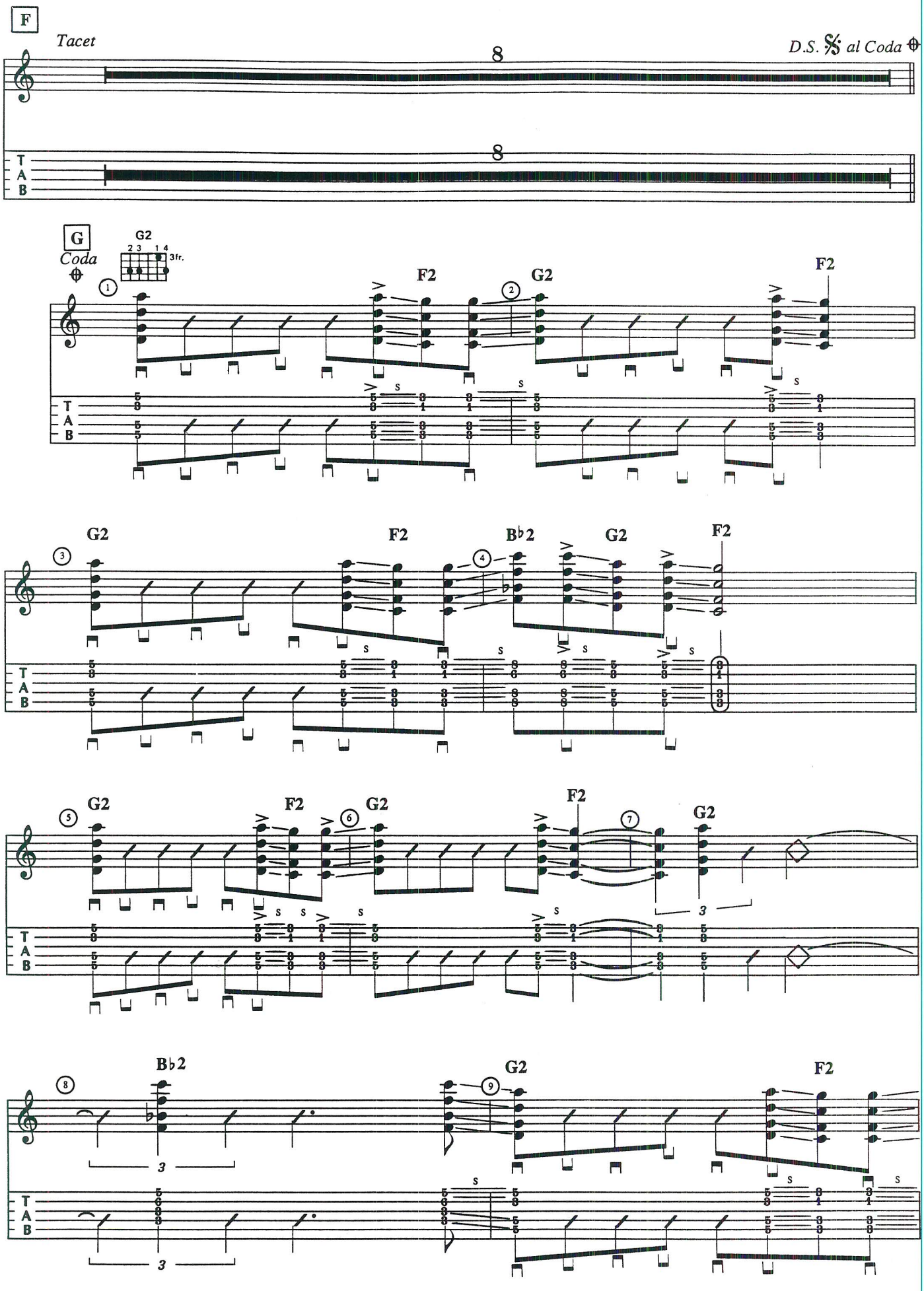

Eb
Ebsus Db
C/G
Bb/C
P/F
C/G
Csus/G
W/P (low string)
W/P (low string)
B
A
DN5
B
EN5

C
(G-)
(G-)
To Coda
A2
C/G
B♭/C
P/F
P/F

C/G
Csus/G
Guitar 2 =8va
With bar
With bar
loco Eb
Db
Pluck with fingers
C/G
Bb/C
8va Both Guitars
B2
B2
B2
B2
B2
A
DN5
A
DN5
A
DN5
A
DN5
loco
B
EN5
B
EN5
B
EN5
B

C2
(G-)
T
A
B

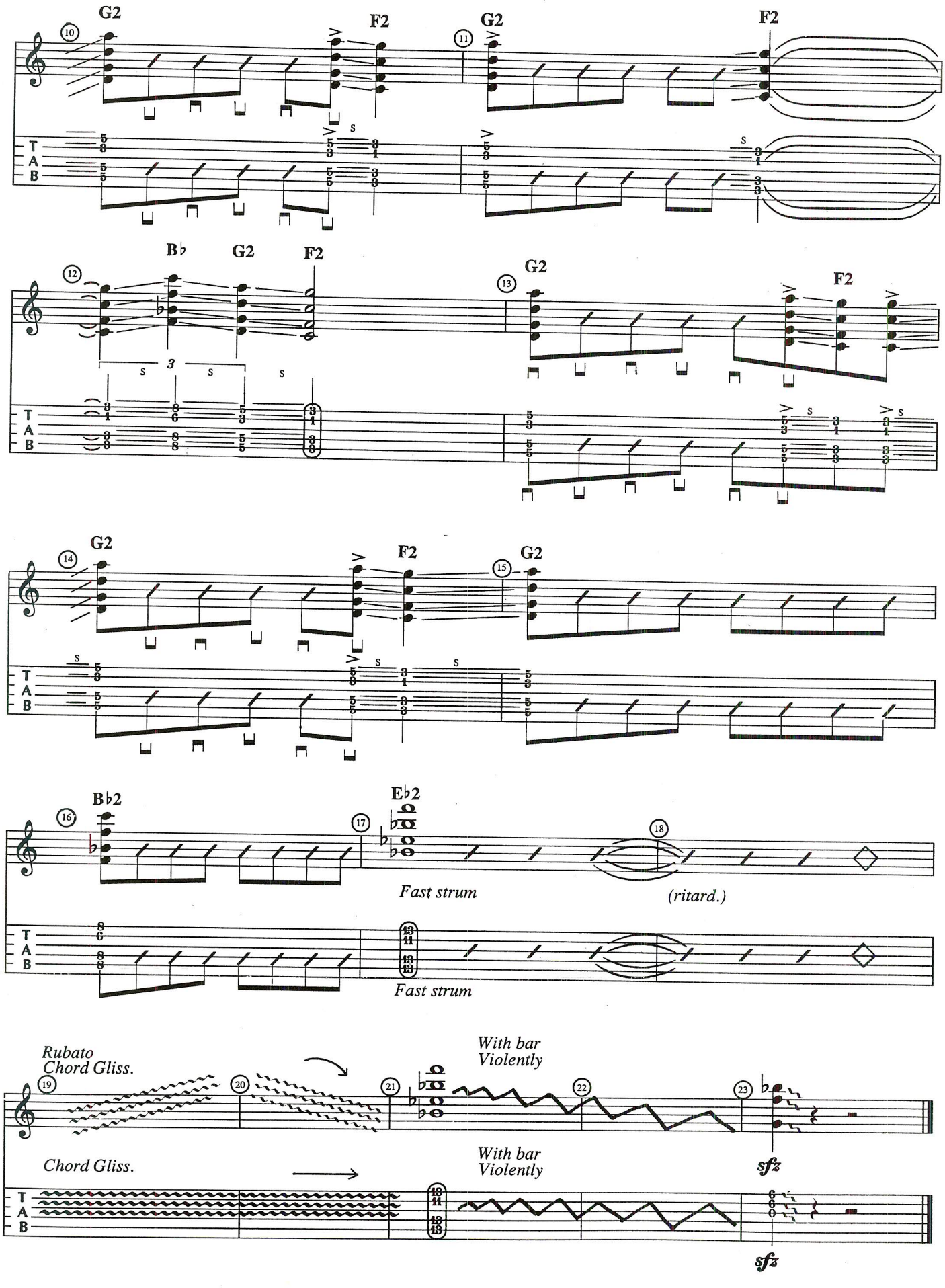
T
A
B

T
A
B


D
Harmonics 8vb
loco
T
A
B

8va
With pick on higher strings
on strings
With pick
T
A
B

E
8va
B
A/B
Guitar 1
Guitar 2
Guitar 3
T
A
B
E/A
8va
B
loco

A/B
B
C/B
D/B
9
10
11
12
8va
loco
5
T
A
B
Eb/B
F/B
G/B
13
14
15
16
H12
With bar
H15
(8va)


F
Tacet
D.S. 𝄋 al Coda
G
Coda
G2
2 3 1 4
3fr.
F2
G2
F2
G2
B♭2
G2
F2
G2
F2
G2
B♭2
G2
F2
T
A
B


G2
F2
G2
F2
B♭
G2
F2
G2
F2
G2
F2
G2
B♭2
E♭2
Fast strum
(ritard.)
Fast strum
Rubato
Chord Gliss.
With bar
Violently
Chord Gliss.
With bar
Violently
sfz
sfz
T
A
B

SKYSCRAPER
Set Up

Guitars – Tom Anderson custom guitar,
B.C. Rich Double Neck,
12 & 6 string Bitch,
Jem 7

Intro Stereo tracked single guitar (Tom Anderson)

Effects
MEAT #I
D.T. = ♫ Notes (8th notes)
D.O. = 12%
F.B. = 20%

MEAT #II
D.T. = 30 milliseconds
D.O. = 50%
F.B. = 0
Mod = 60%
Rate =
T.C. Analog Chorus = on
P.P. = #5

A *Rhythm Guitar #1* – Ibanez Jem 7

This guitar is recorded as clean as possible and mixed very softly in the mix. It's taken directly out of the guitar and into the direct box and recorded dry with no effects. Later, reverberation is added in the mixing stage.
(P.P. = #2)

Rhythm Guitar #II – B.C. Rich 12 string

The signal from this guitar is taken direct from a direct box and brought up to the console. A MULT is used to split the signal and send it to some effects. One side is sent to an old Eventide Flanger and the other is sent to an old Eventide Phase Shifter. These effects are a little noisy, but there are no other effects on the market these days that can quite emulate the sound they can produce.

The signals are then returned to the console, panned hard left and right and recorded on 2 tracks. This guitar is also soft in the mix.

The 3rd guitar used on the verses and B sections is Rhythm Guitar #III-Tom Anderson guitar. This was originally recorded during the demo sessions and flown into the album master. The same holds true for the Intro guitar melody.

The effects set up on this guitar are the same as on the Intro guitar. This rhythm track is mixed extremely soft. P.P. = #5

Solo Guitar - Jem 7
Effects - Same as Intro

Solo Guitar #2 - Tom Anderson guitar
Effects - Same as Intro with the addition of:
Roland SDE 3000 (mono)
D.T. = ♩ notes
D.O. = 50%
F.B. = 28%
P.P. = #5

Clean Section A Guitar #I - same setting as A, P.P. #2

Clean Section B Guitar #I - P.P. = #2, same setting as A
Guitar #II - P.P. = #4, same setting as A

An additional guitar is tracked and made more pronounced on the ending. It's slightly dirty, but not the overdriving sound used for the ending power chords.

Jem 7
MEAT # I
D.T. = 256
D.O. = 12%
F.B. = 8%
T.C. Analog chorus
MEAT # II (planned to mono)
Same as Intro MEAT II, P.P. #4

Performance Notes

I 1 & 2 With a volume pedal on the off position, depress the whammy bar. Slowly raise the bar and the volume at the same time.

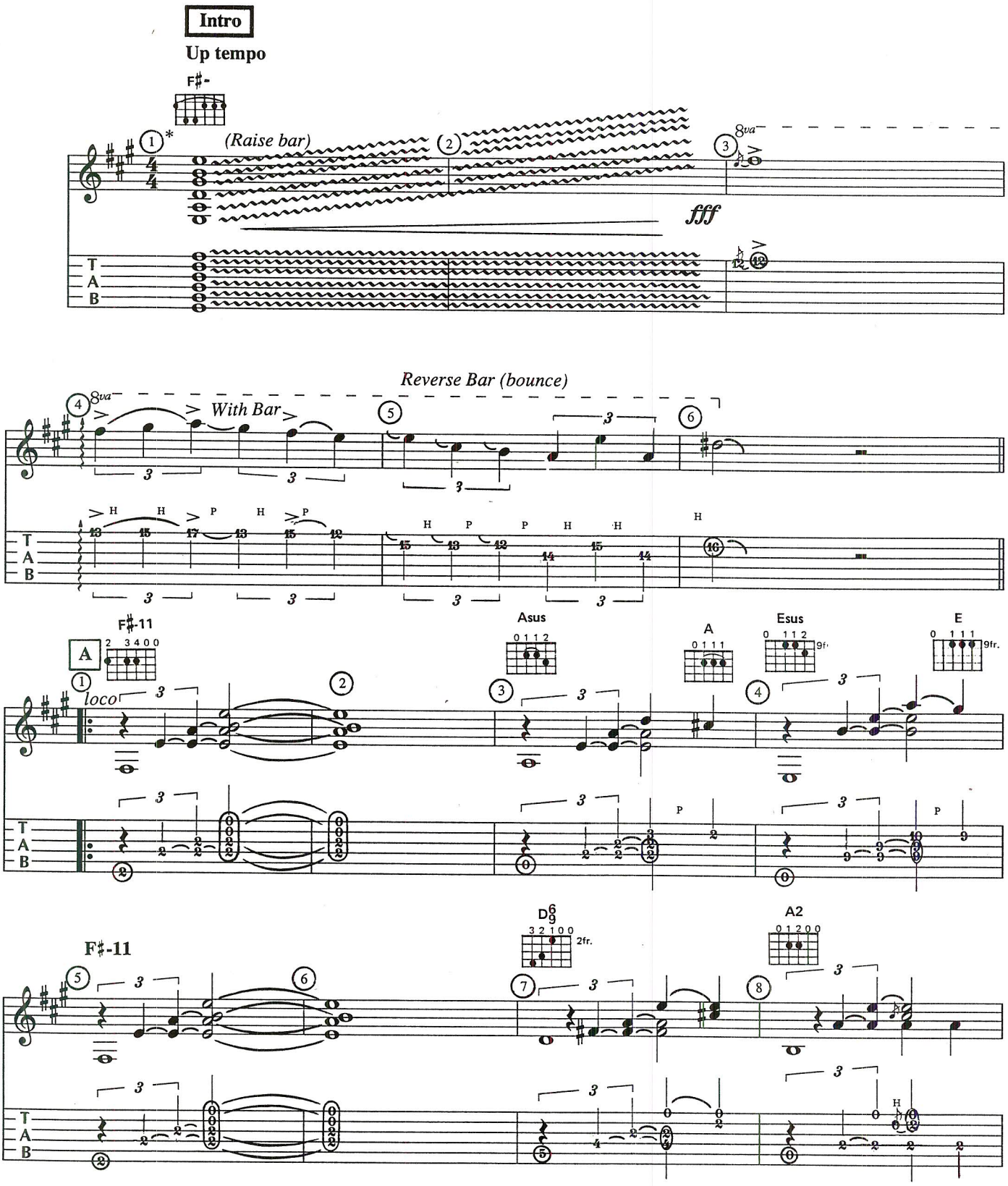
The rhythm guitar at the A & B sections are being played by a very softly mixed electric distorto guitar and a soft clean 12 string electric guitar.

B 9 Turn the bar so it's facing the back of the guitar and push on it so the string goes sharp approximately a Major 3rd. Let the bar go, causing it to vibrate very fast.

D 7 & 8 The "E♮" appearing on the first beat of bar 8 is being fretted by the first finger of the right hand on the 19th fret of the A string. The chord then is strummed from the top strings down by the fourth finger of the right hand.

SKYSCRAPER

Words and Music by
DAVID LEE ROTH and STEVE VAI



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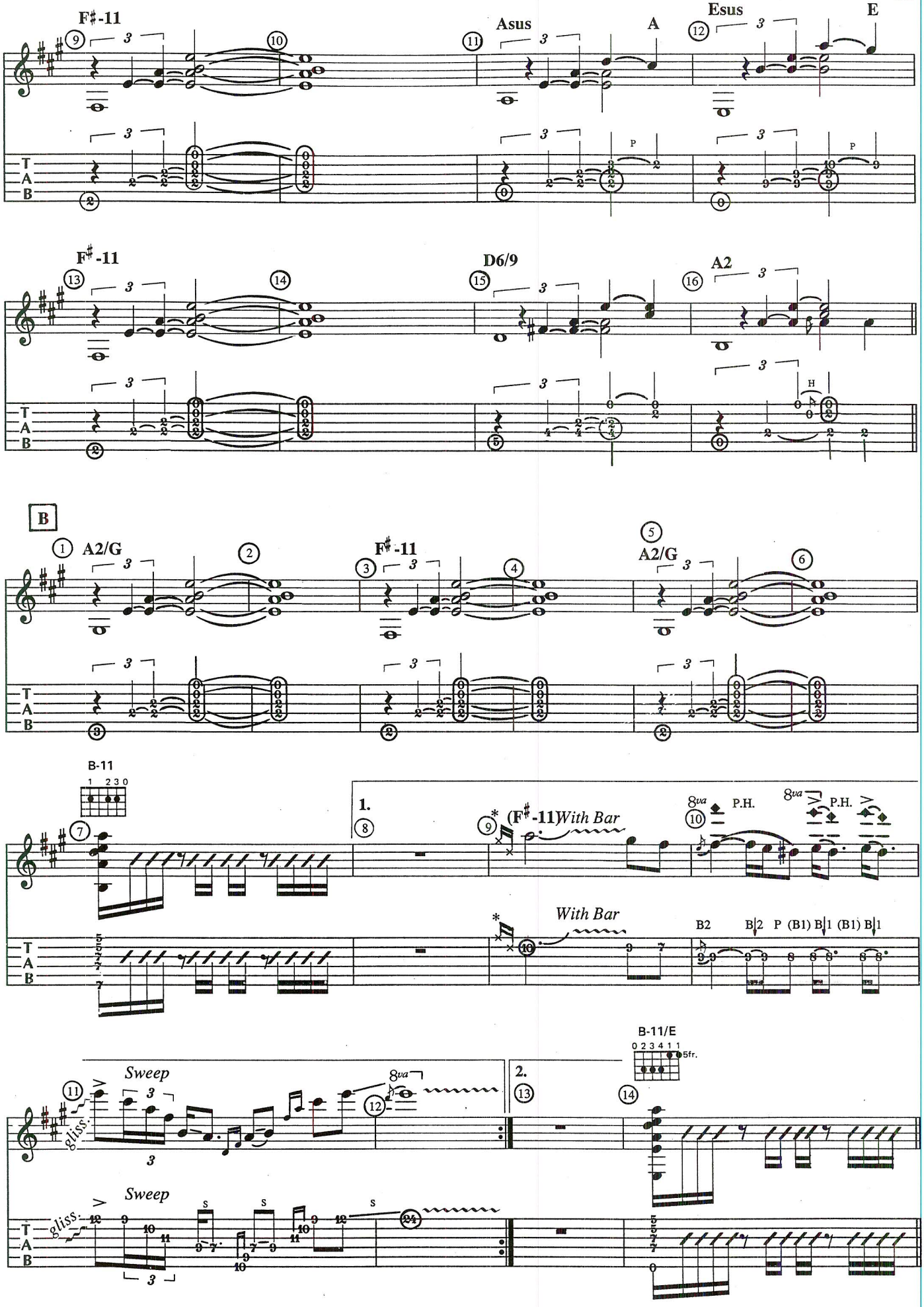
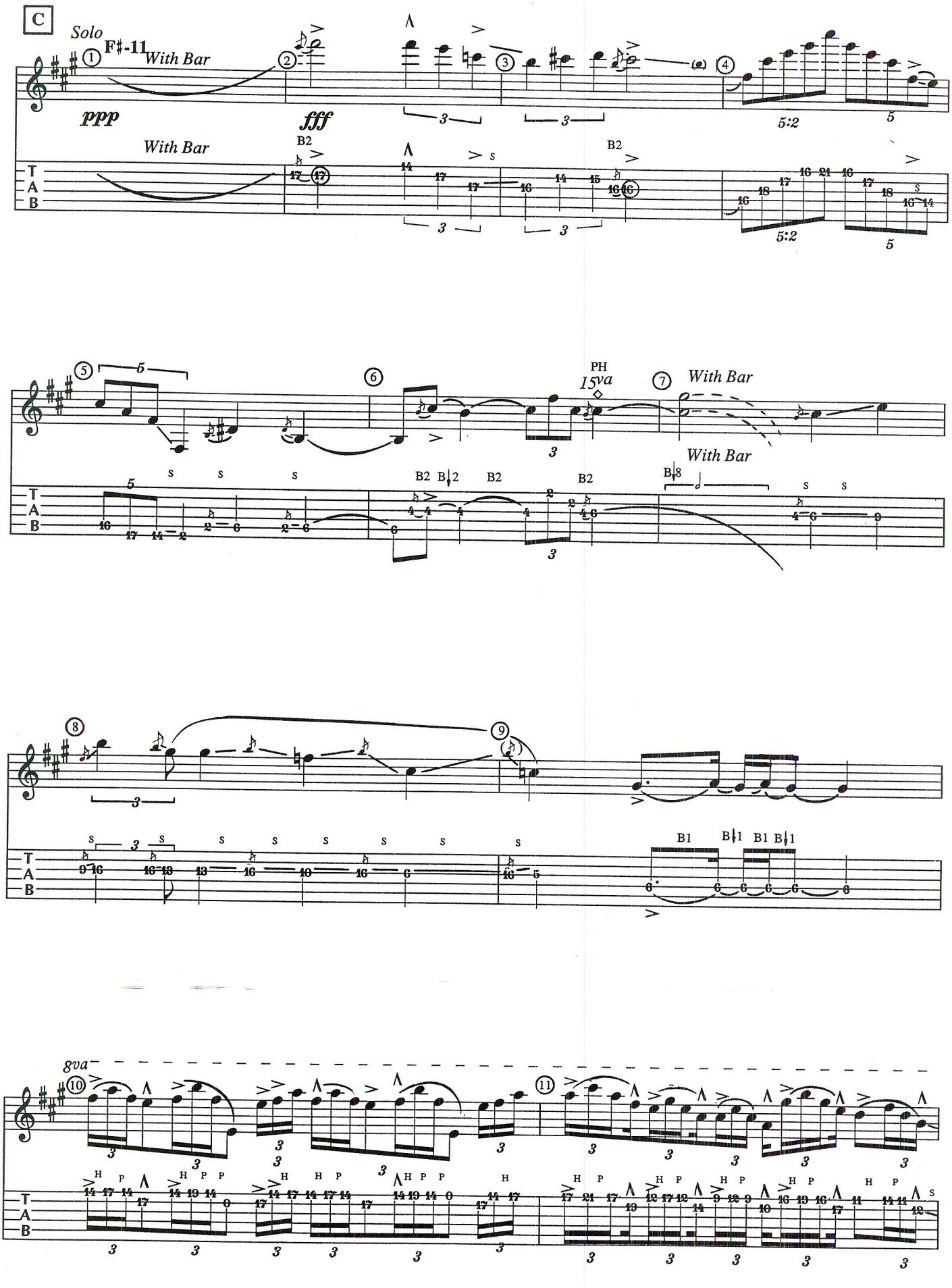
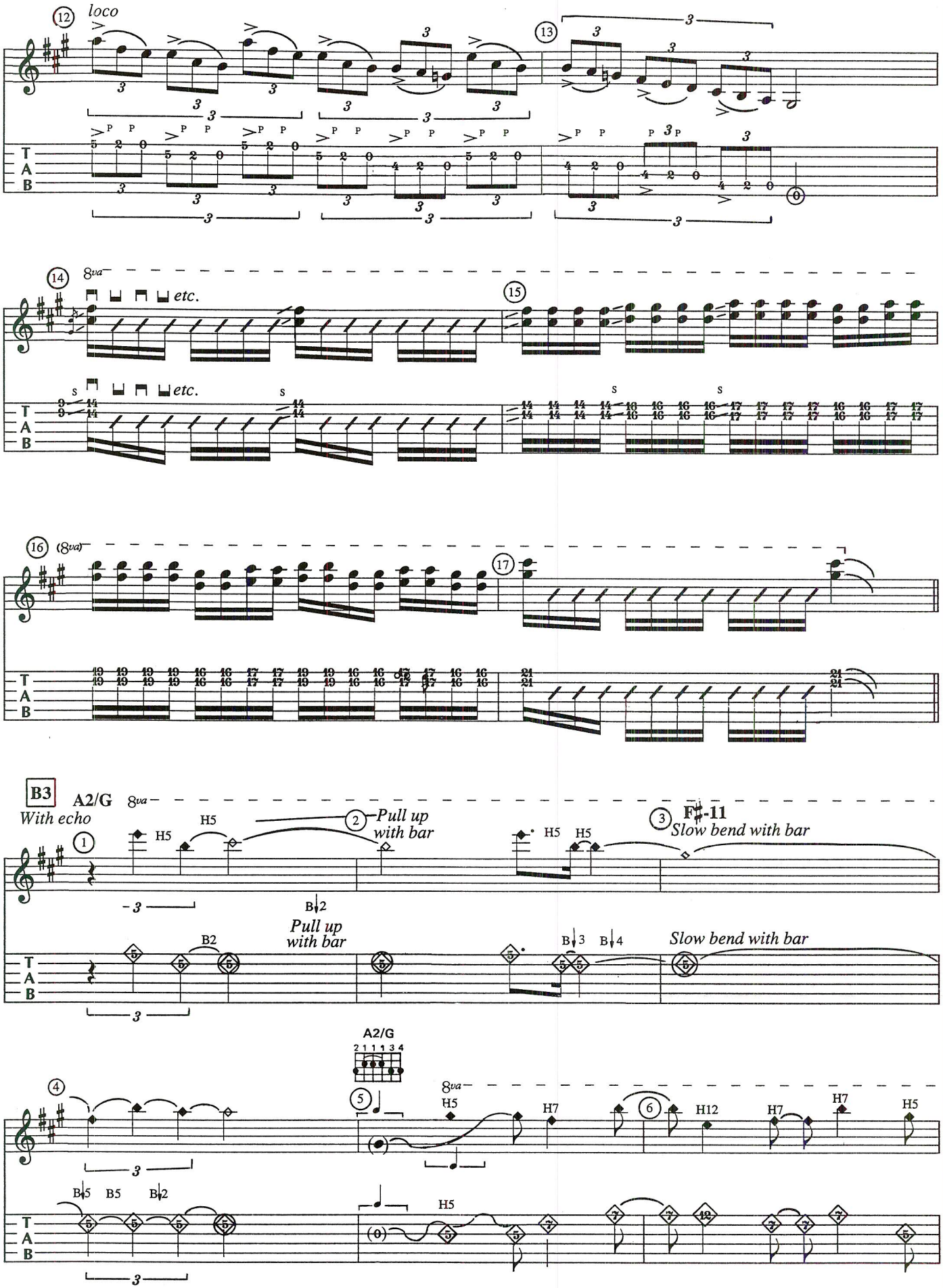
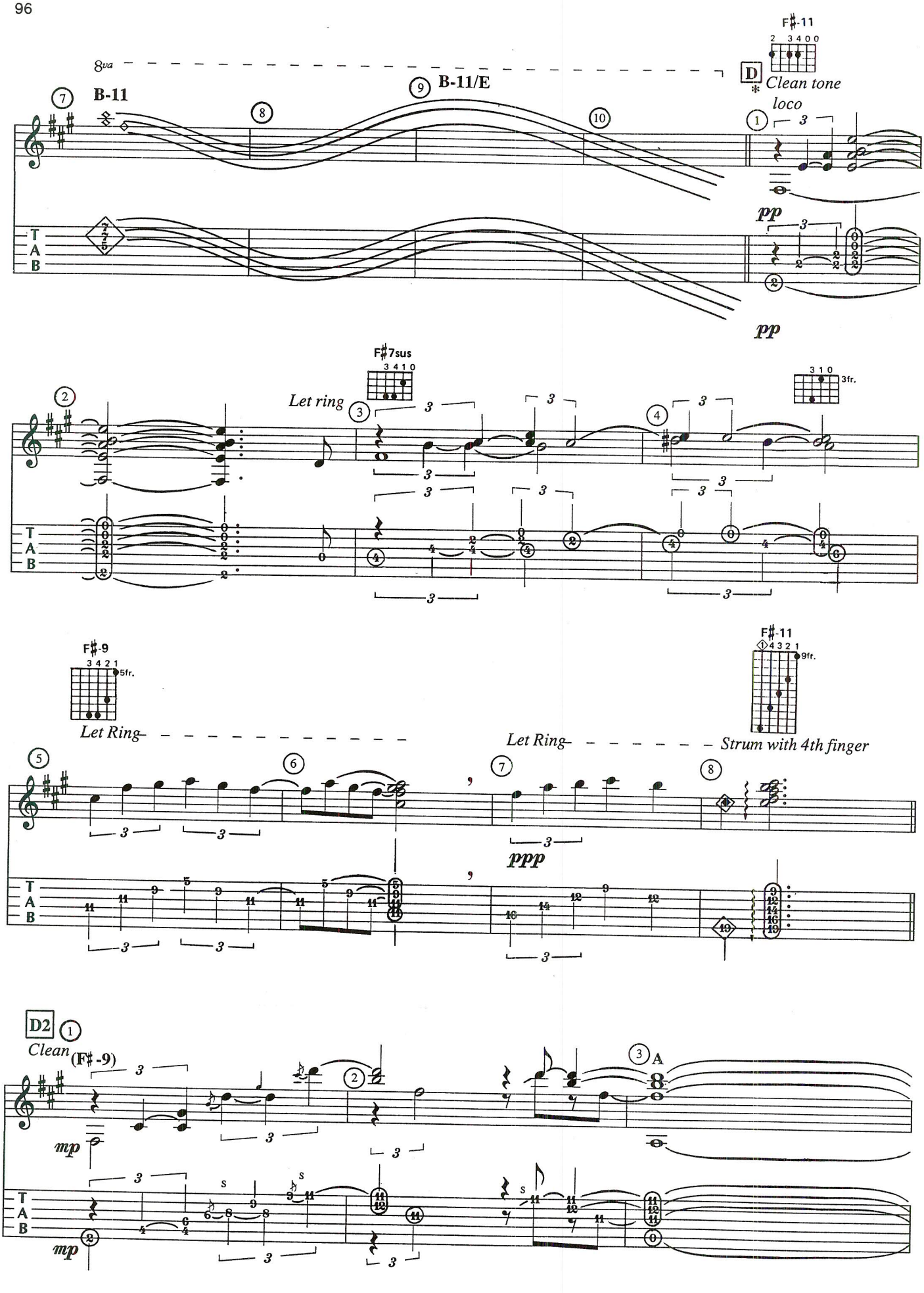
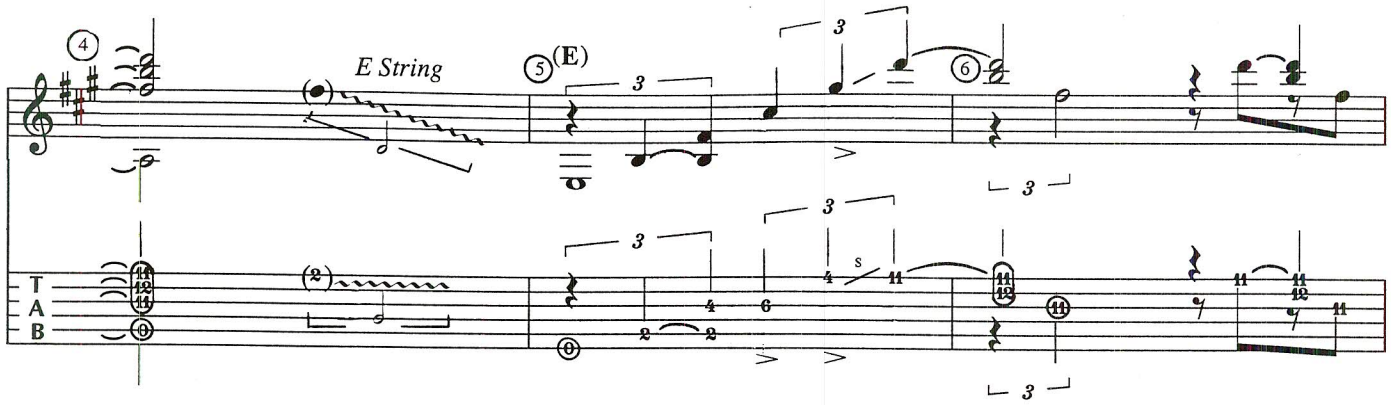
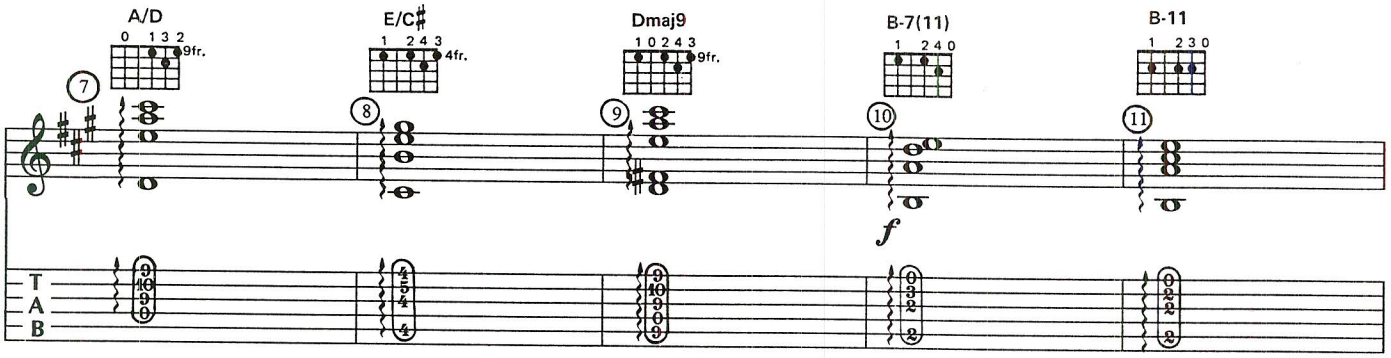
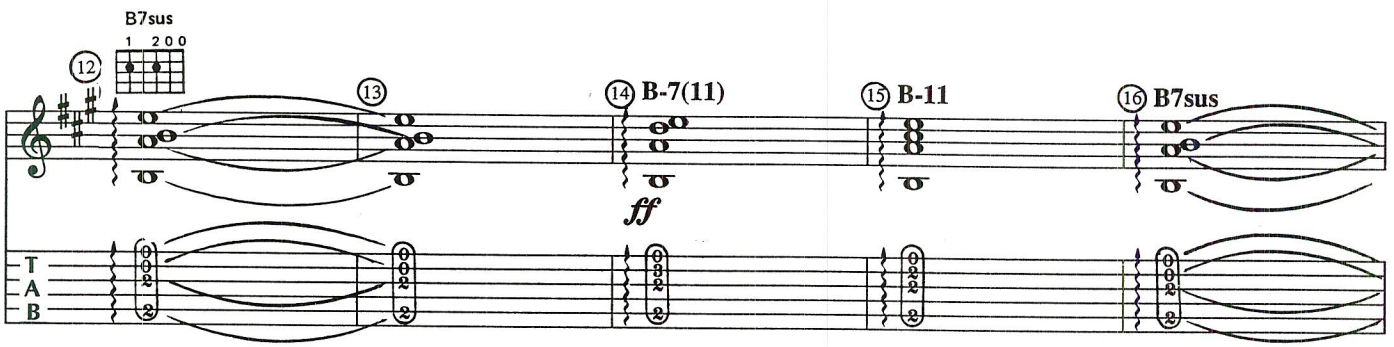
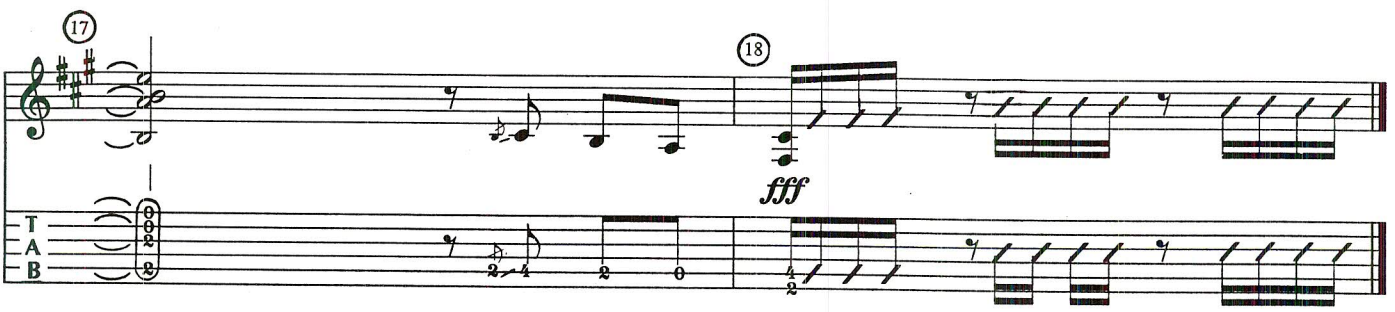

F♯-11
Asus
A
Esus
E
F♯-11
D6/9
A2
B
A2/G
F♯-11
A2/G
B-11
1. 2.
(F♯-11)With Bar
With Bar
8va
P.H.
B2
P (B1) B1 (B1) B1
Sweep
gliss.
B-11/E
5fr.
T
A
B

C
Solo
F♯-11
With Bar
ppp
fff
With Bar
PH
15va
With Bar
With Bar
8va

12
loco
13
14
8va
etc.
15
16
(8va)
17
B3
A2/G
With echo
1
H5
2
Pull up
with bar
3
F♯-11
Slow bend with bar
B2
B♭2
B♭3
B♭4
A2/G
2 1 1 1 3 4
4
5
6
H7
H12
B♭5
B5
T
A
B


8va
B-11
B-11/E
F♯-11
2 3400
D
Clean tone
loco
pp
pp
F♯7sus
3410
Let ring
3fr.
F♯-9
3421
5fr.
Let Ring
Let Ring
F♯-11
4321
9fr.
Strum with 4th finger
ppp
D2
Clean
(F♯-9)
mp
mp
A
T
A
B


4
E String
5
(E)
3
6
T
A
B


A/D
E/C♯
Dmaj9
B-7(11)
B-11
7
8
9
10
11
f
T
A
B


B7sus
12
13
14 B-7(11)
15 B-11
16 B7sus
ff
T
A
B


17
18
fff
T
A
B

DAMN GOOD

Set Up

Guitars:

#1 Martin 6 String Acoustic
#2 Martin 6 String Acoustic
#3 Guild 12 String Acoustic (recorded at ½ speed)
#4 Same as 3
#5 Guild 6 string at normal speed
#6 Choral Sitar
#7 Clean direct to tape via D.I. Box,
Tom Anderson Guitar

Melody and Solo Guitars
#8 Choral Sitar
#9 ½ speed 12 String Guild-Unison
#10 Tom Anderson Guitar (Recorded backward) - Unison

All these guitars are recorded direct to tape via D.I. boxes. Slight reverb is used in the mixing stage.

The only guitar using an amp is guitar #10. The signal was sent into a D.I. box then split and sent to the amps that had a relativly clean setting on them. The two signals were then returned to the console and blended together for 1 guitar tone. The way this passage was recorded was a little unorthodox. I took the melody for the choruses and solo and wrote it down in manuscript form and then rewrote it in retrograde which is a technique some composers use in Modern and Classical music. It just means to write the melody out backwards. Then I flipped the tape of the masters. So now I am hearing the song backwards and when the melody part comes up I play the melody backwards. When you flip the tape back over, what you get is the original melody with the backward effect on it.
Weird, but it works.

P.P. #1

Performance Notes

The main instrumentation for the guitar part of this song is:

a) Choral Sitar
b) 2 acoustic 6 string Guitars
c) one double speed 12 string acoustic Guitar
d) one clean Electric Guitar
e) one normal speed 12 String Guitar

All of the guitars have the E string tuned to low D.

B 8 The numbers that appear underneath the down stemmed notes indicate the fingers used.

C2 The guitar melody over the chorus is a combination of a choral Sitar, a backwards Electrical Guitar, and a double speed (8VA) 12 string Guitar.

DAMN GOOD

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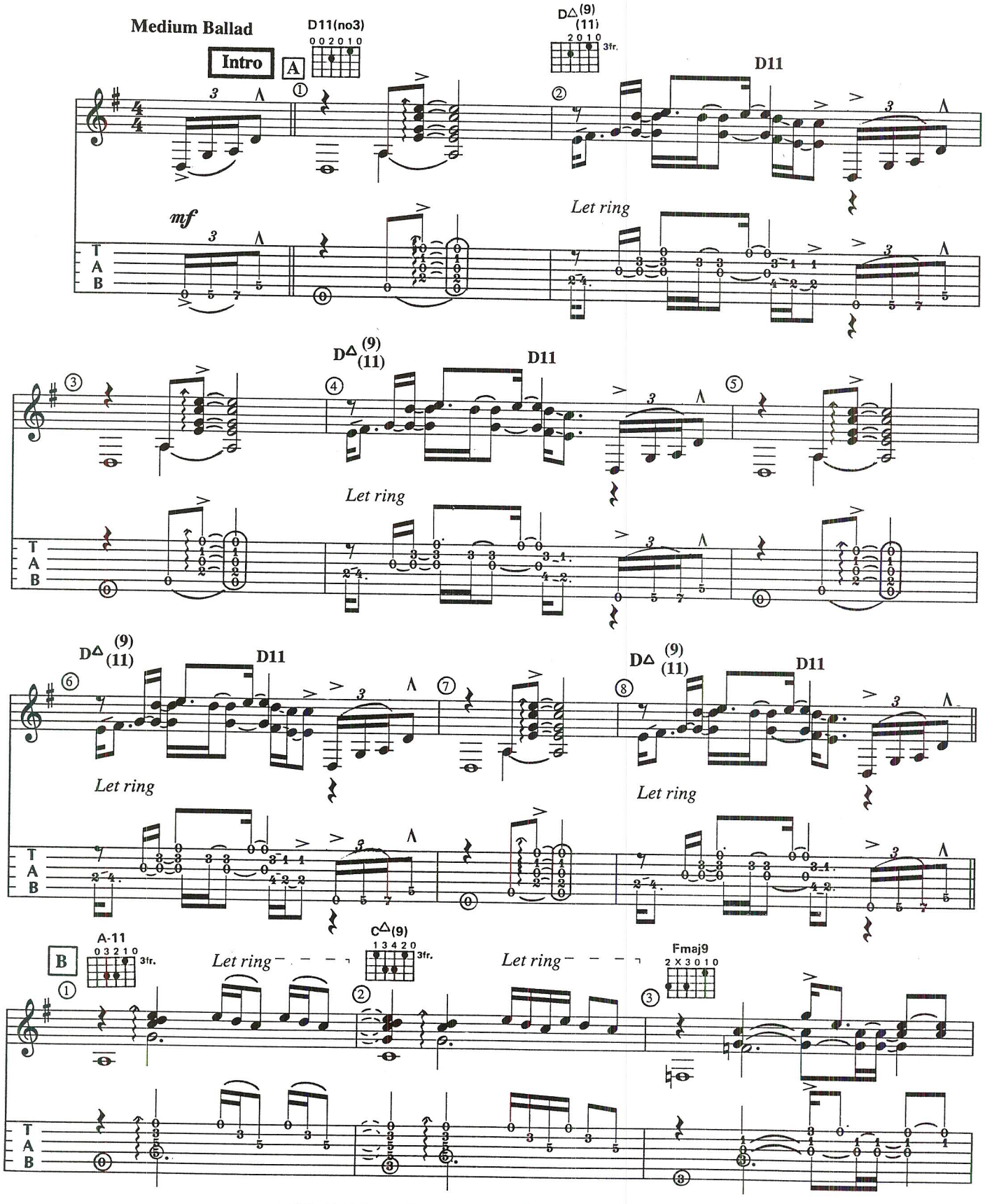
DAVID LEE ROTH and STEVE VAI

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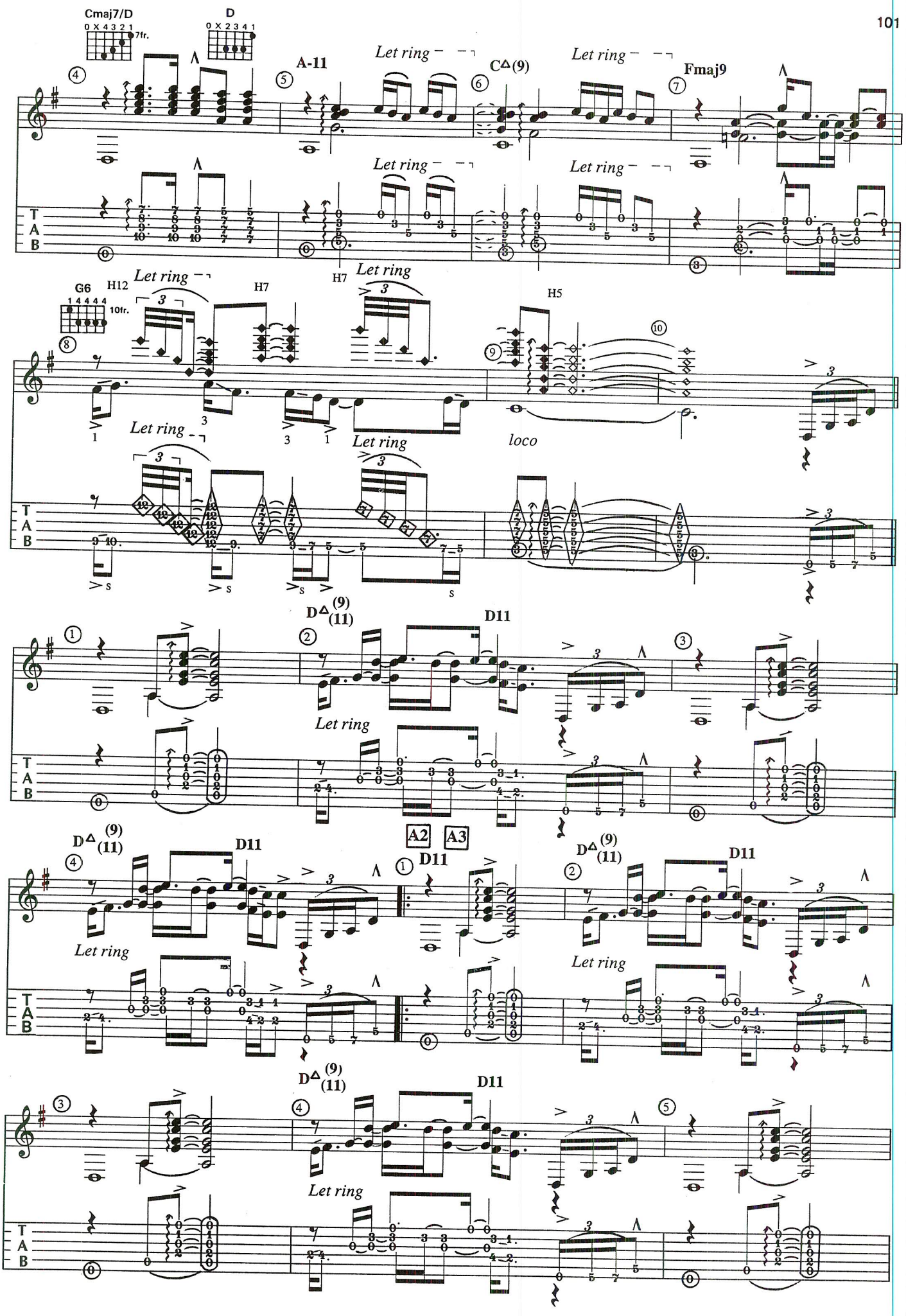
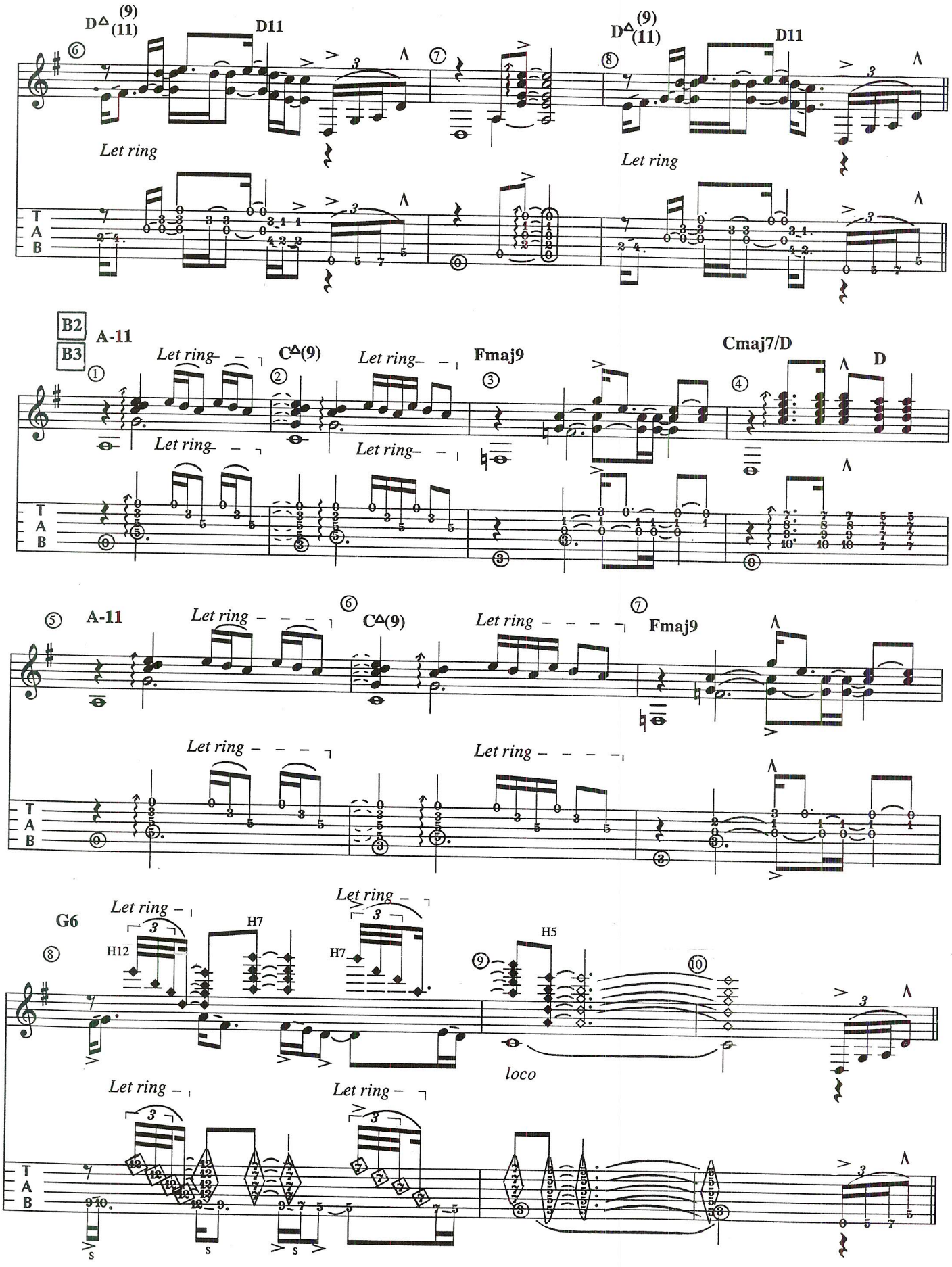
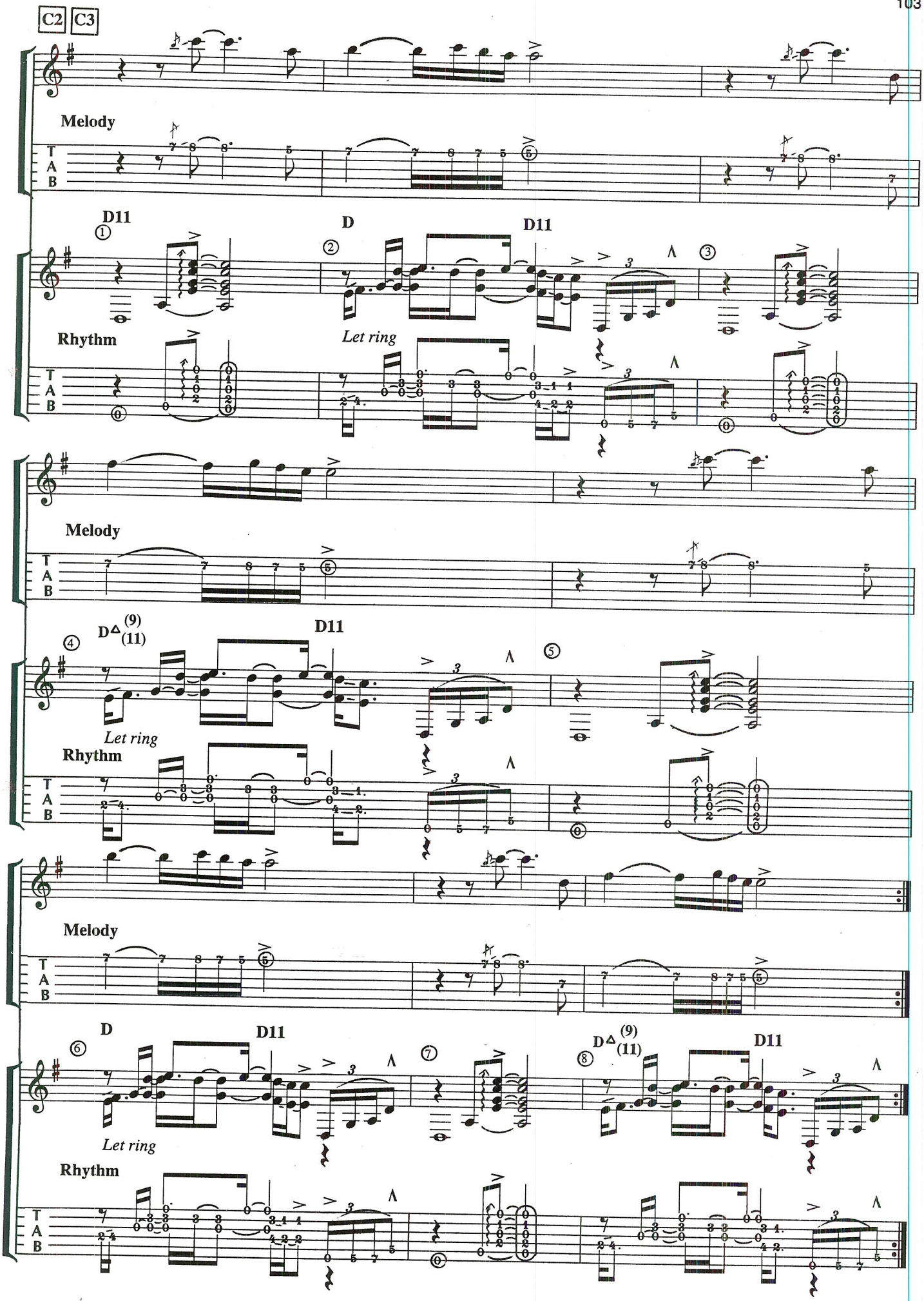
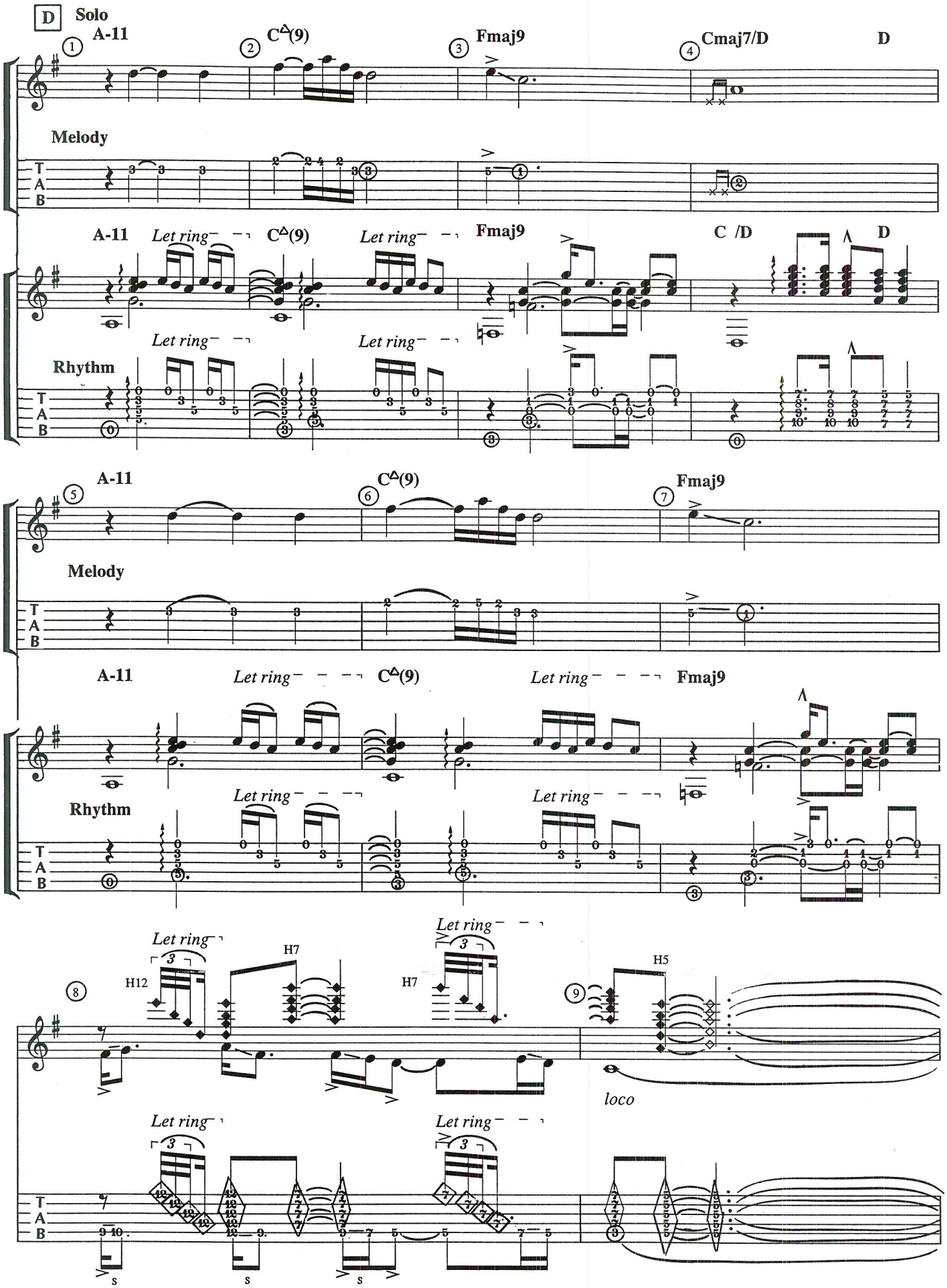
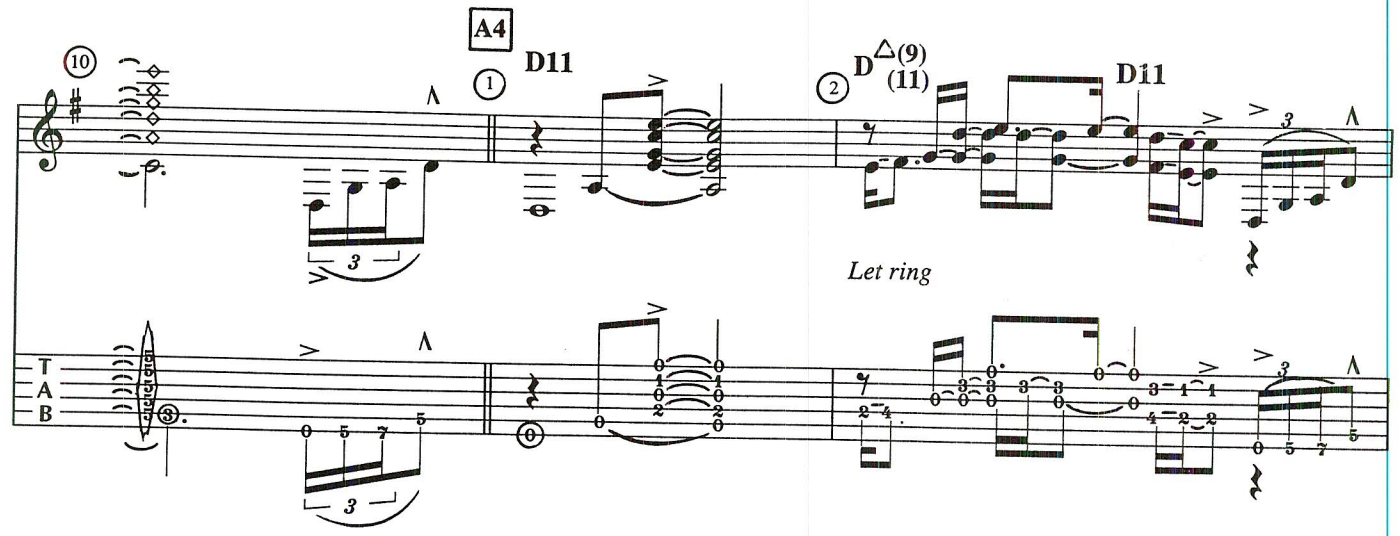
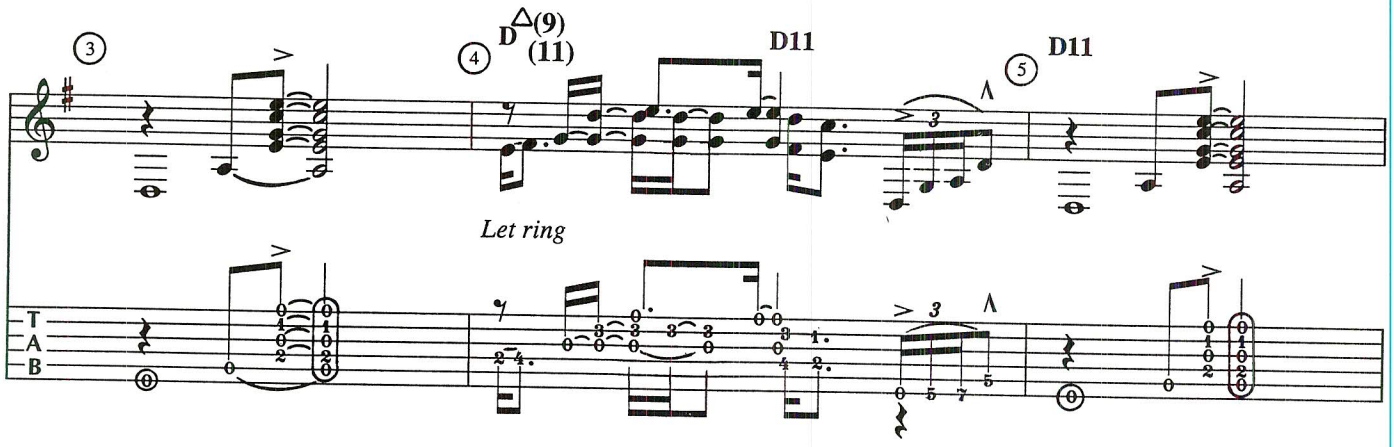
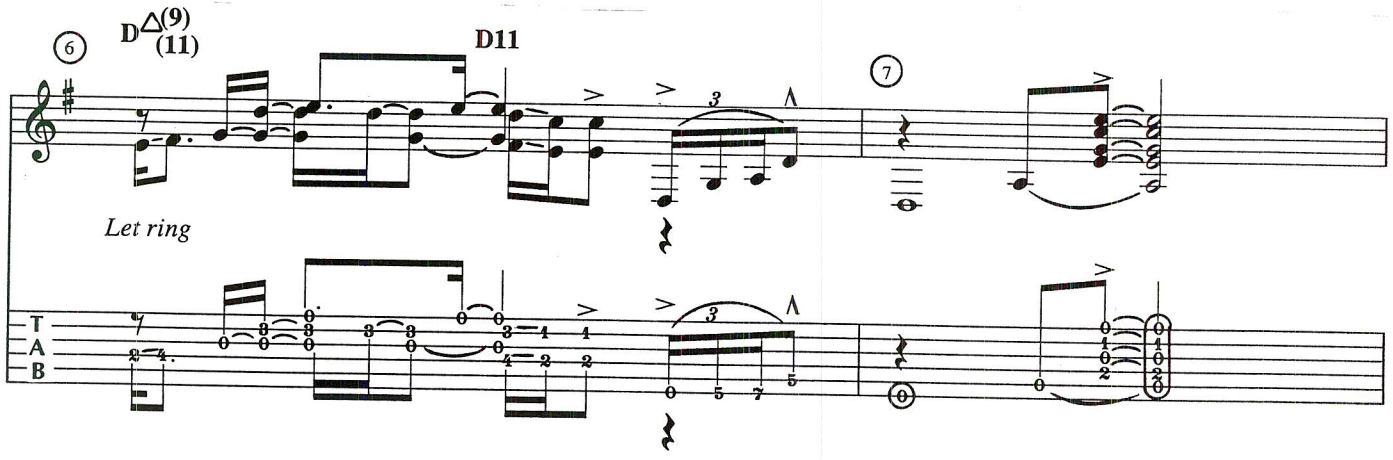
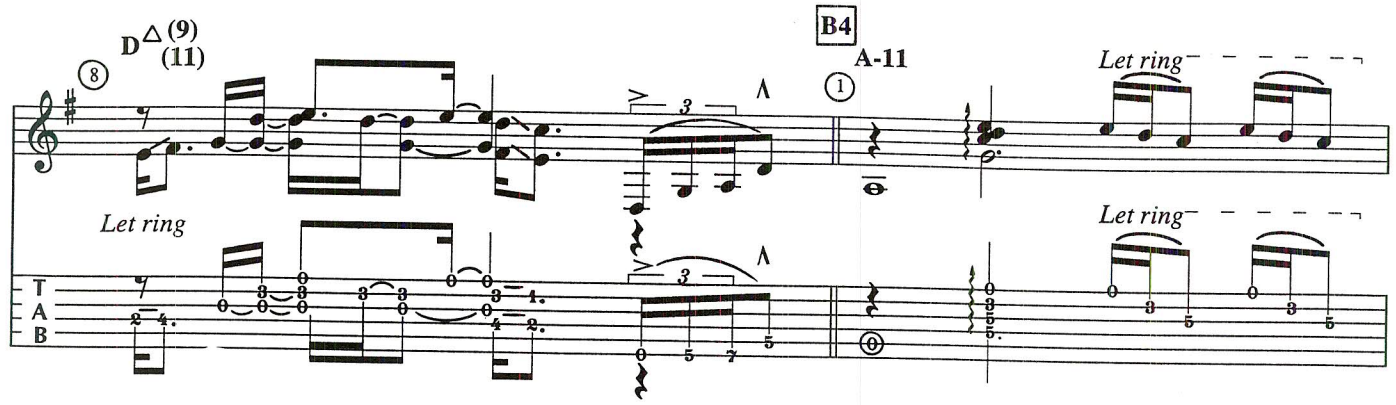
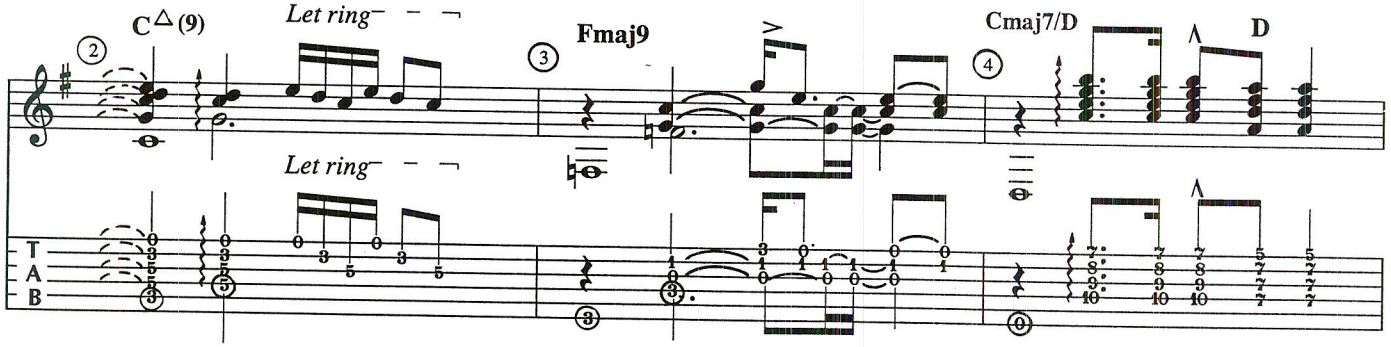
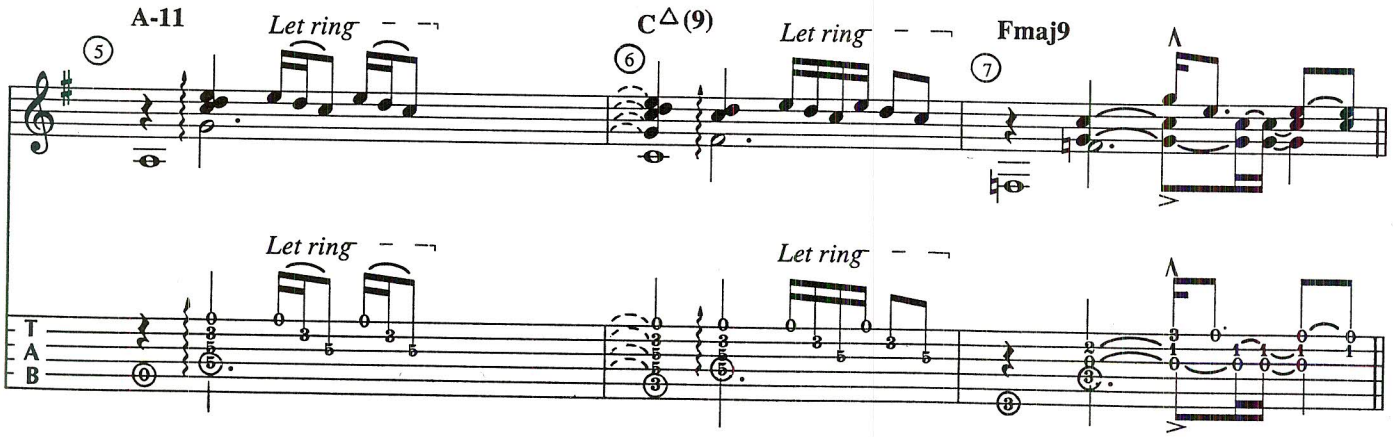
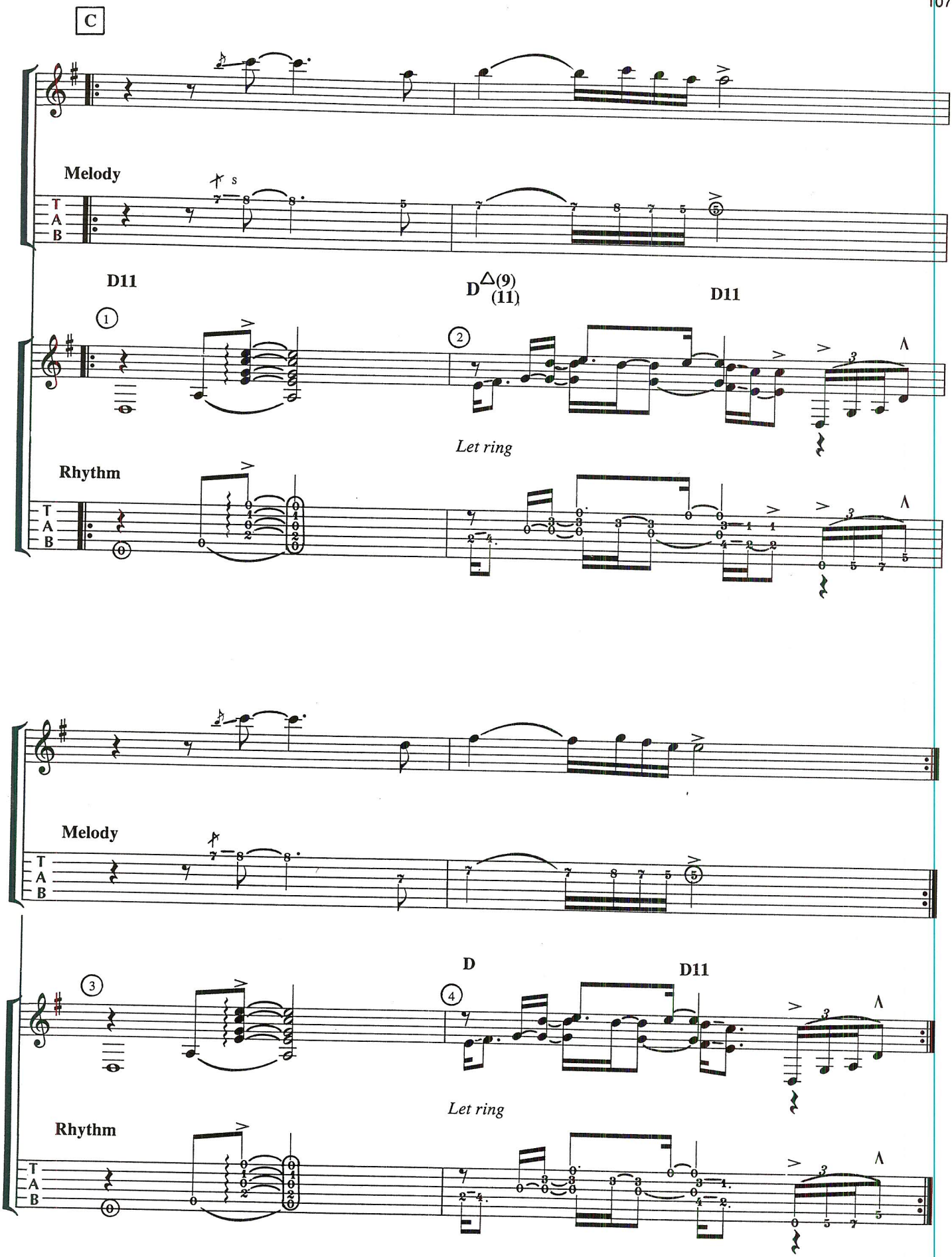

Cmaj7/D
0 X 4 3 2 1 7fr.
D
0 X 2 3 4 1
A-11
C△(9)
Fmaj9
Let ring
G6
H12
H7
H5
10fr.
1 4 4 4 4
loco
D△(9)(11)
D11
A2
A3
T
A
B

D△(9)(11)
D11
Let ring
D△(9)(11)
D11
Let ring
B2
B3
A-11
Let ring
C△(9)
Let ring
Fmaj9
Cmaj7/D
D
Let ring
Let ring
A-11
Let ring
C△(9)
Let ring
Fmaj9
Let ring
Let ring
G6
Let ring
H12
H7
Let ring
H7
H5
loco
Let ring
Let ring
T
A
B

C2
C3
Melody
T
A
B
D11
D
D11
Rhythm
Let ring
Melody
D△(9)(11)
D11
Let ring
Rhythm
Melody
D
D11
D△(9)(11)
D11
Let ring
Rhythm

D Solo
A-11
C△(9)
Fmaj9
Cmaj7/D
D
Melody
T
A
B
A-11
Let ring
C△(9)
Let ring
Fmaj9
C /D
D
Let ring
Let ring
Rhythm
A-11
C△(9)
Fmaj9
Melody
A-11
Let ring
C△(9)
Let ring
Fmaj9
Let ring
Let ring
Rhythm
Let ring
H12
H7
H7
Let ring
H5
loco
Let ring
Let ring
S
S
S


A4
10
1
D11
2
D△(9) (11)
D11
Let ring
T
A
B


3
4
D△(9) (11)
D11
5
D11
Let ring
T
A
B

6
D△(9) (11)
D11
7
Let ring
T
A
B


D△(9)
(11)
8
Let ring
B4
A-11
1
Let ring
Let ring
T
A
B


C△(9)
2
Let ring
Let ring
Fmaj9
3
Cmaj7/D
4
D
T
A
B


A-11
5
Let ring
Let ring
C△(9)
6
Let ring
Let ring
Fmaj9
7
T
A
B

C
Melody
T
A
B
D11
D△(9)(11)
D11
1
2
Let ring
Rhythm
T
A
B
Melody
T
A
B
D
D11
3
4
Let ring
Rhythm
T
A
B

HOT DOG AND A SHAKE

Set Up

Guitar – Tom Anderson

Intro – double tracked guitars in unison — Guitars I & II

Effects –
MEAT #I
D.T. = ♩
F.B. = 15%
D.O. = 8%
P.P. = #5

A Single guitar (1 track). Guitar III
No effects.

B Stereo tracked guitar (2 tracks). Guitar IV
Effects –
MEAT #I – Same as Intro.
MEAT #II –
D.T. = 20 milliseconds
D.O. = 100%
F.B. = 0
Mod = 40%
Rate = 5%
T.C. Analog chorus
P.P. #5

Chorus –
Guitars III & IV – double tracked (unison)

D1 Guitars I & II
Same settings - add wha wha

D2 4
D3 4 Guitar IV with wha wha

D4 Guitar IV - Add Roland SDE 3000
D.T. = 𝅗𝅥
D.O. = 50%
F.B. = 15%

D5 Guitars I & II

The last lick of the song is Guitar IV with the same echo that is used on the solo section.

The amp settings on these guitars are slightly cleaner. Pull back the master volume.
Effects –
MEAT #I –
D.T. = 𝅗𝅥
F.B. = 20%
D.O. = 6%

Performance Notes

In the introduction to this song, the rhythm guitar parts are doubled.

I4 In this measure on the 3 beat, the squiggly lines refer to the use of the vibrato bar. On the 3rd downbeat of the measure, you depress the bar to blubberize the string, then quickly raise the bar and slide up one octave.

A The song goes into a mono guitar part.

A2 11 & 12 Depress the whammy bar, and on the 6 string trill a minor 3rd interval approximately ½ way up the neck. Raise the bar and raise your trilling. This goes on for bar 11 and half of bar 12.

For the last 2 beats of bar 12, just slide up to the highest fret on the 6 string and stretch as hard as you can, then bring the note back down.

D2 1-7 In these bars, just stretch to the C# and let the amp do the work. Given the different circumstances for the performance of this section, it is impossible to duplicate the reaction of the guitar vs. the amp identically, "just go for it."

D3 1 This lick is performed with right hand tapping and pull-offs.

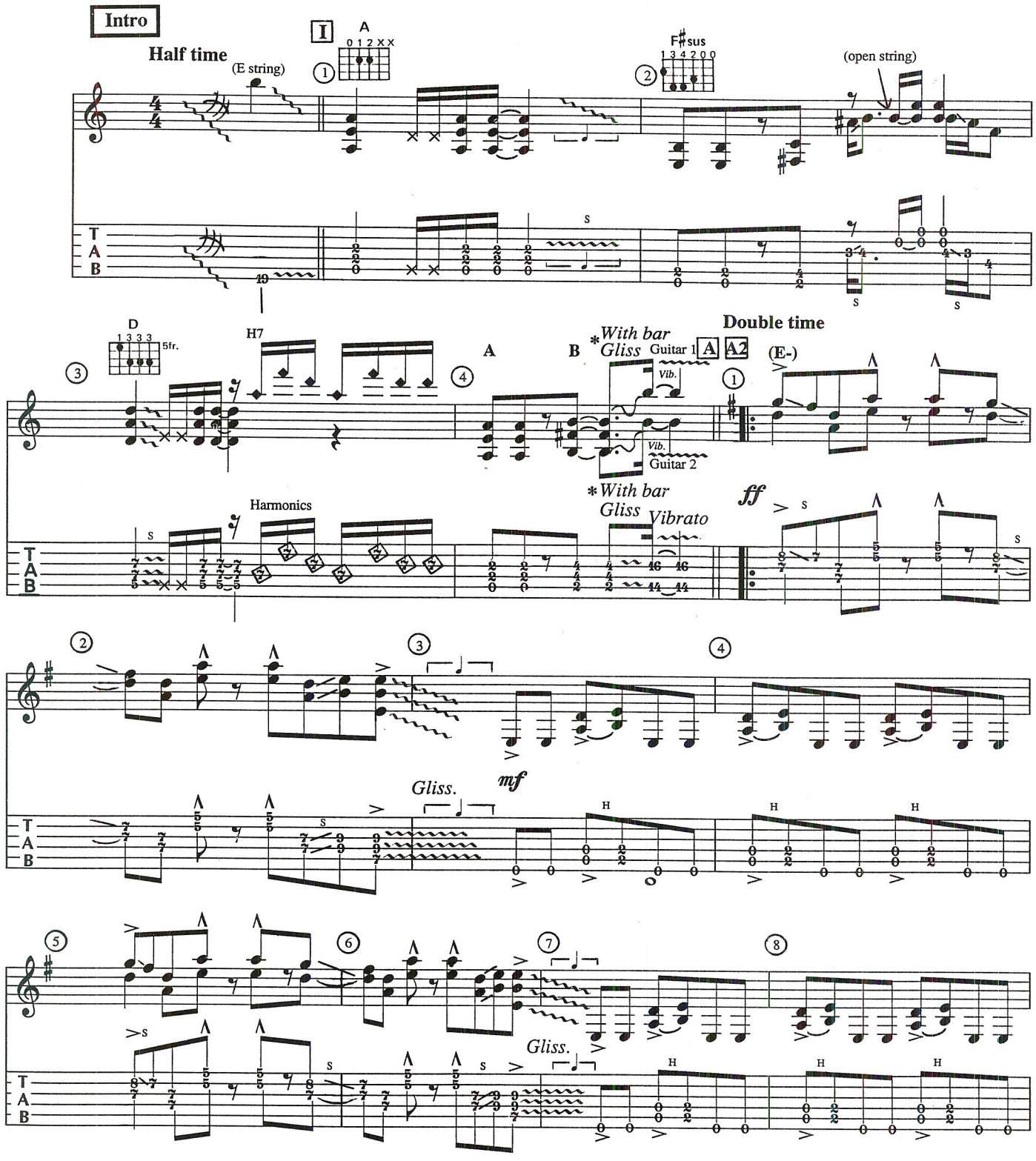
D3 4 The 1st B♮ in this bar is being played by the first finger of the left hand on the 12th fret, then slide up to D#. At this point, the second finger on the right hand is crossed over the left and frets the B, 12th fret. Then that note is slid up.

D4 1-8 The part that is written is the part that's played. There is also an echo added to it. The settings are:
Feedback = 20%
Delay time = (4 full beats)
Balance = 50%

D5 is double tracked. The first 4 bars are in unison, then it splits to harmony.

A3 11 & 12 This lick is performed entirely on the G string. The first note is bent from A to B on the 2nd fret and then with the 2nd finger of the right hand, hammer on the 14th fret of the G string sounding a B. Then de-bend the note down to A 14th fret (still fretting with the right hand) Then pull off to A, 2nd fret.

HOT DOG AND A SHAKE

Words and Music by
DAVID LEE ROTH and STEVE VAI

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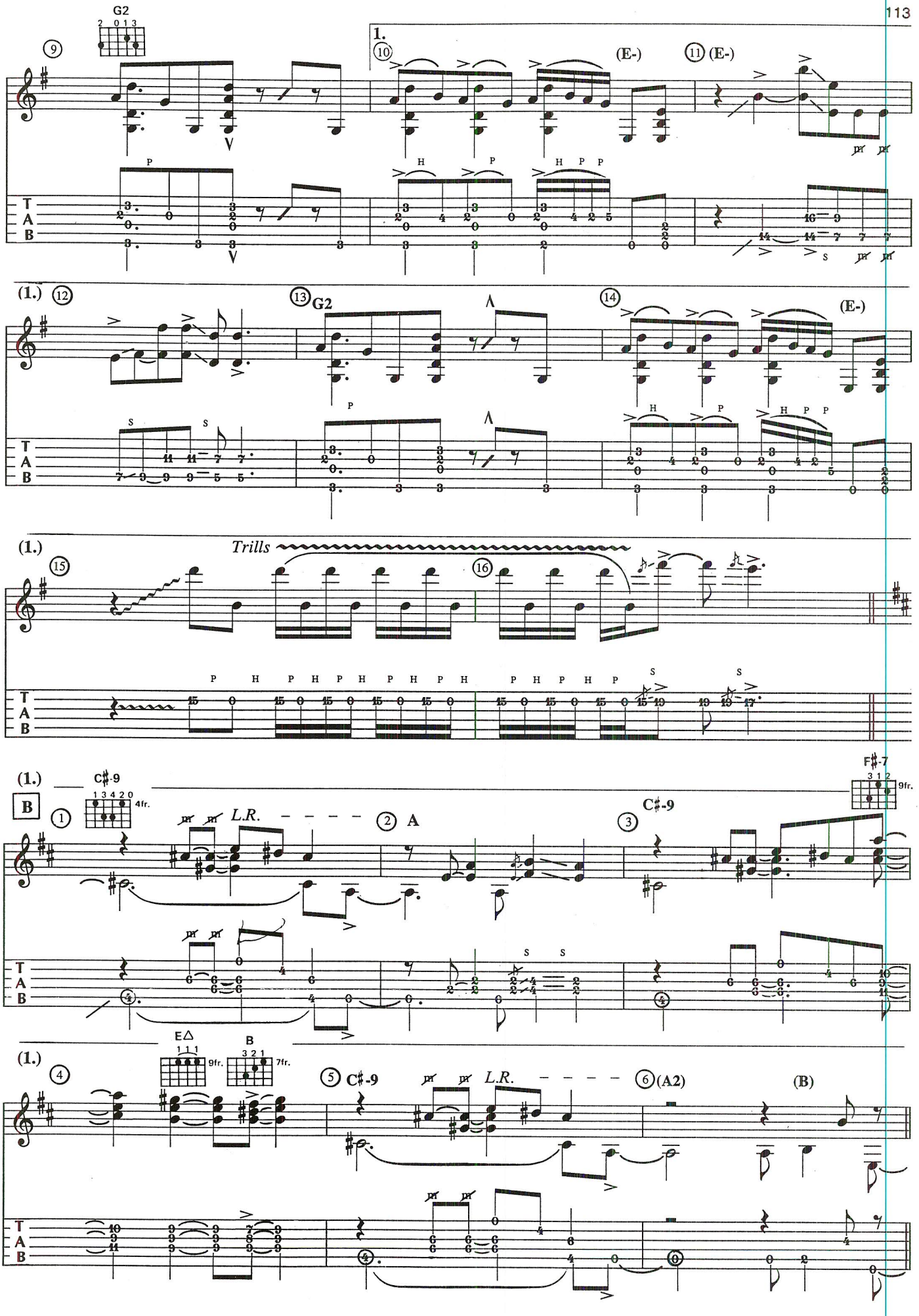
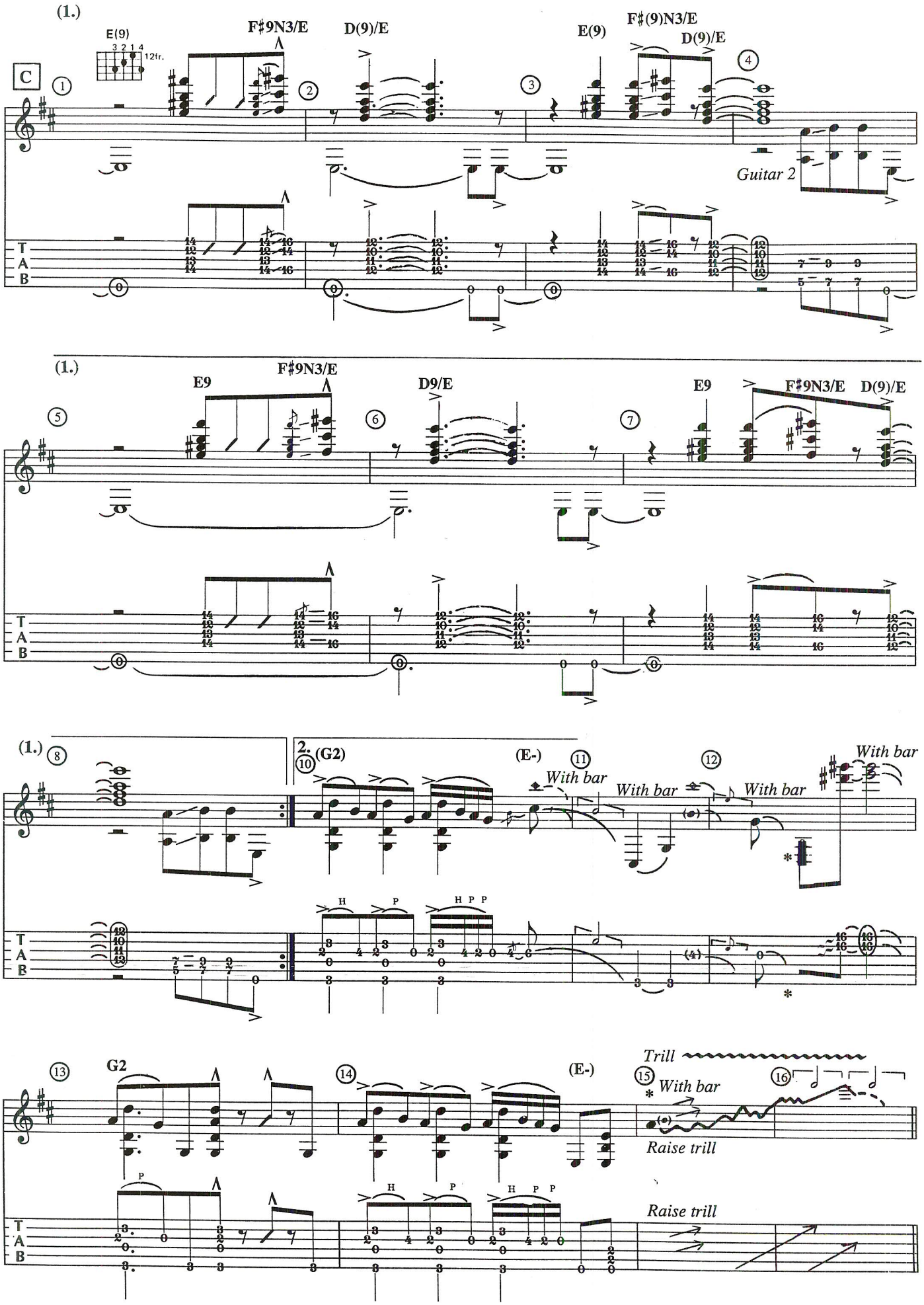
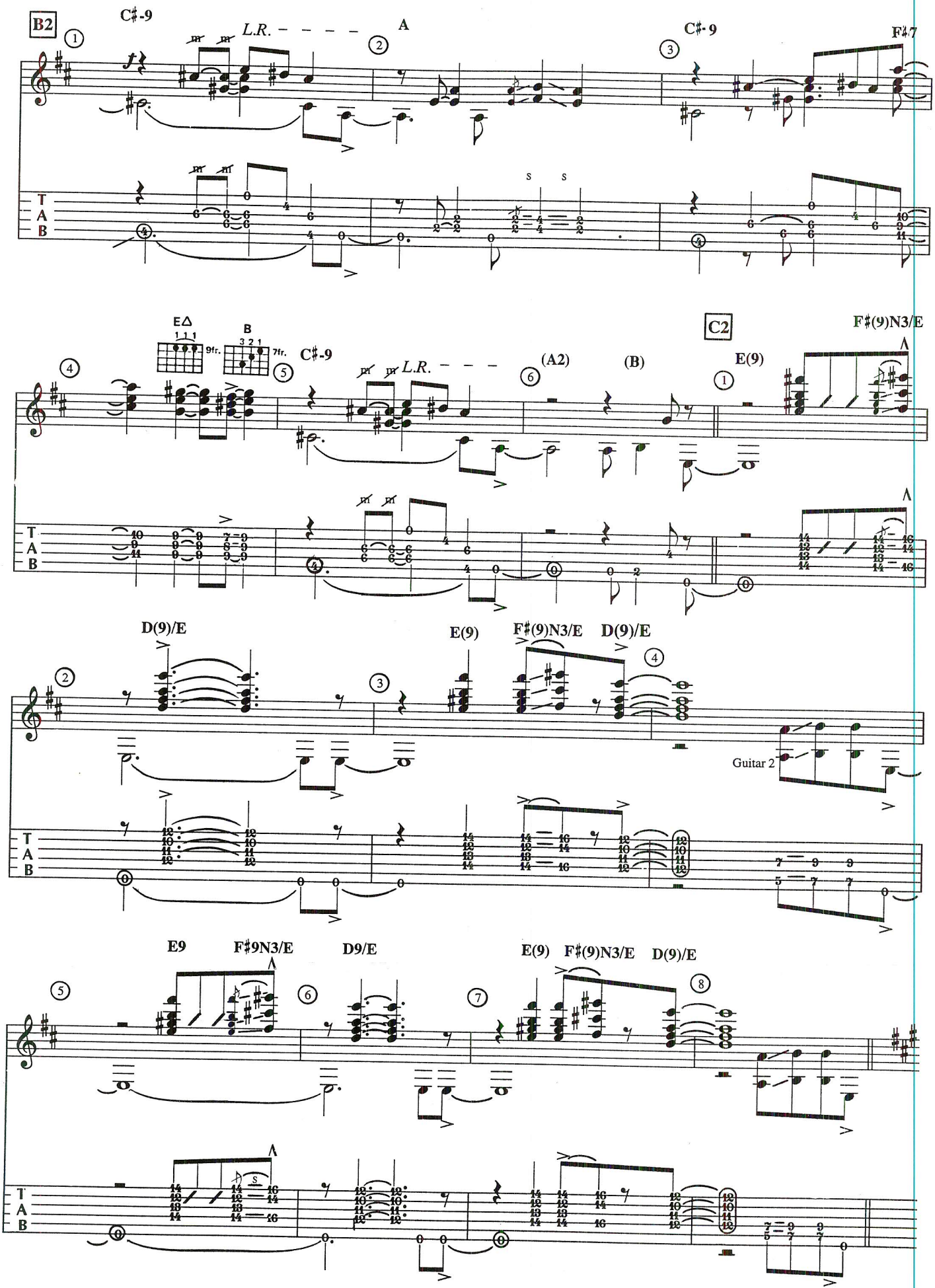
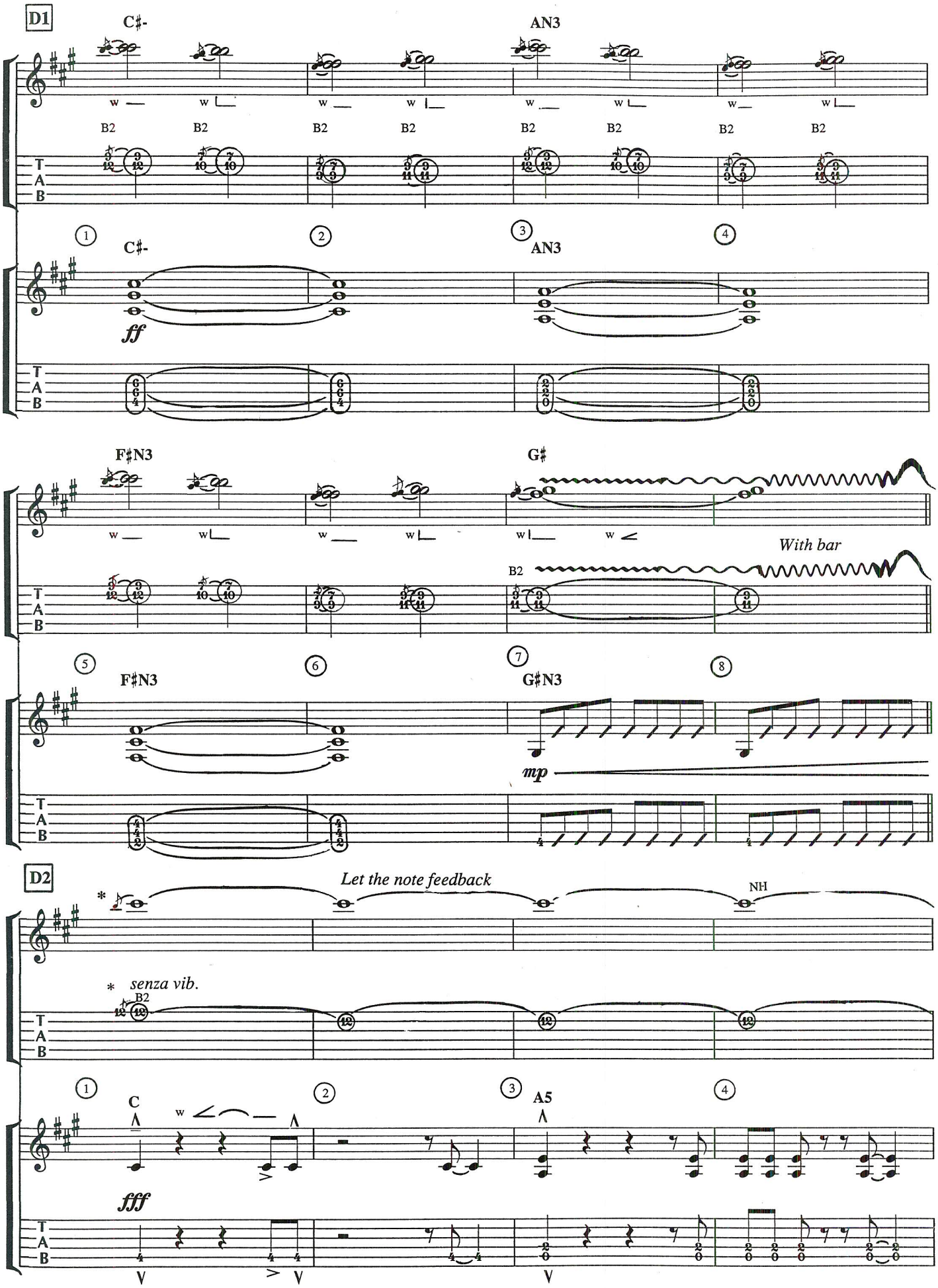
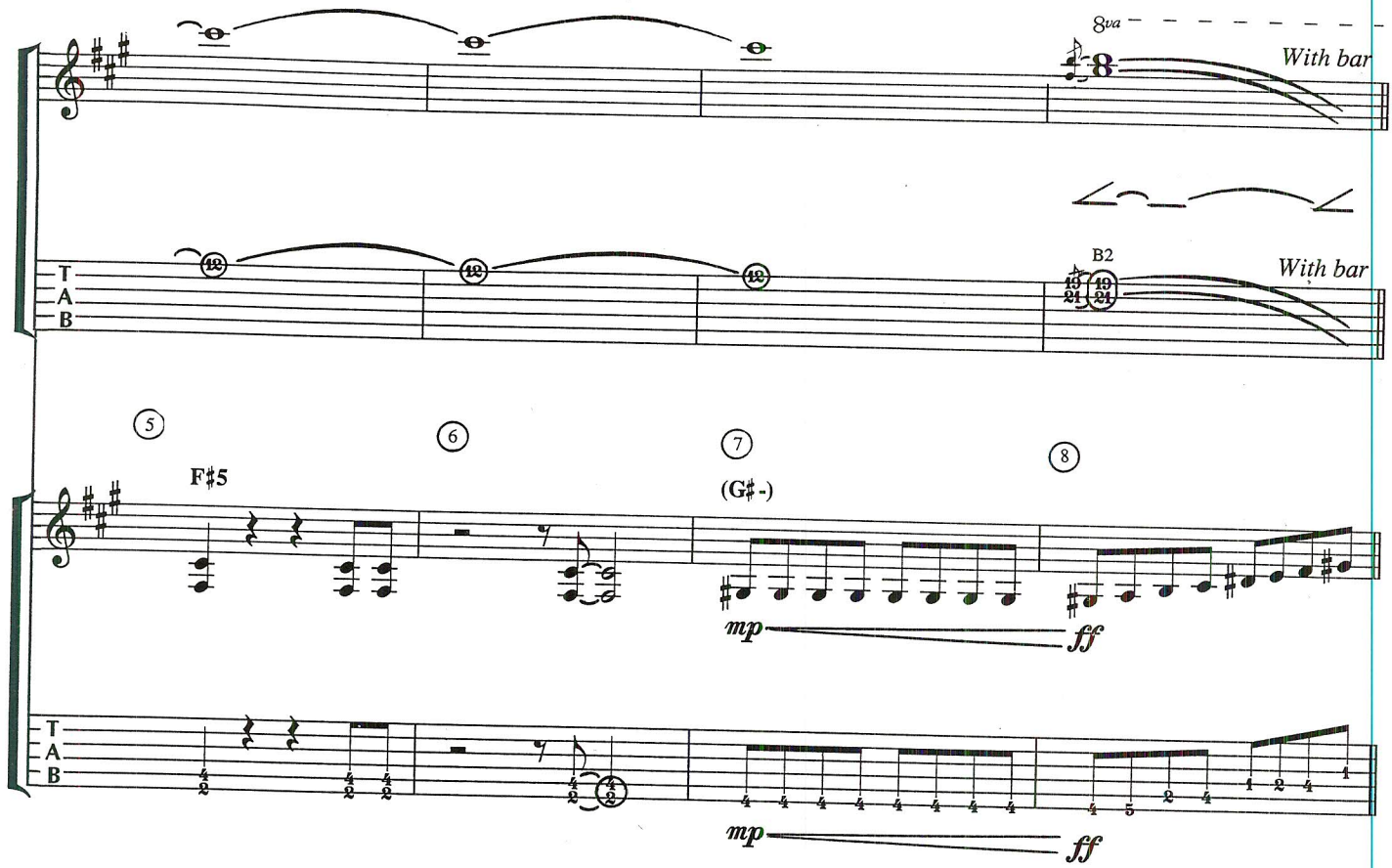
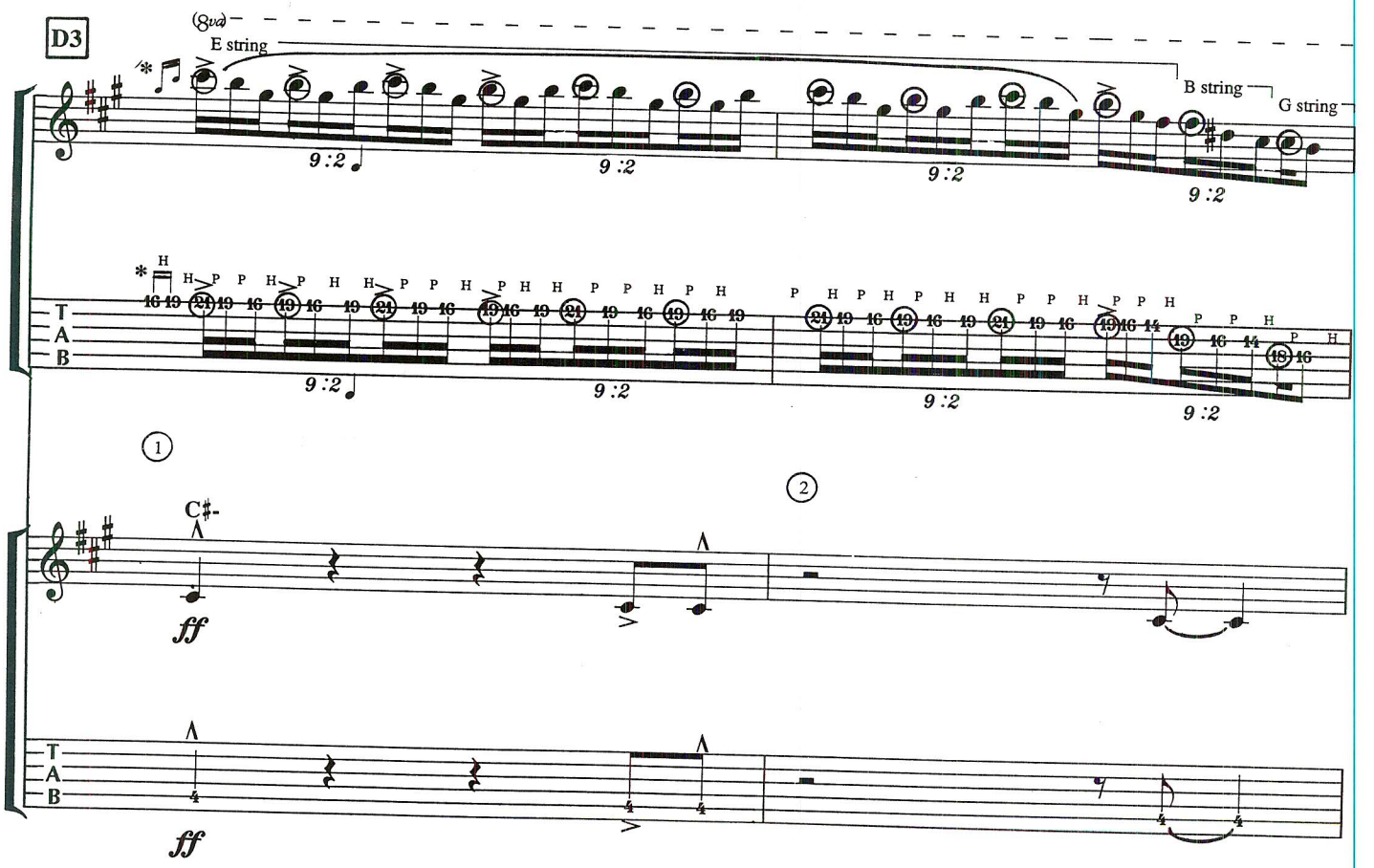
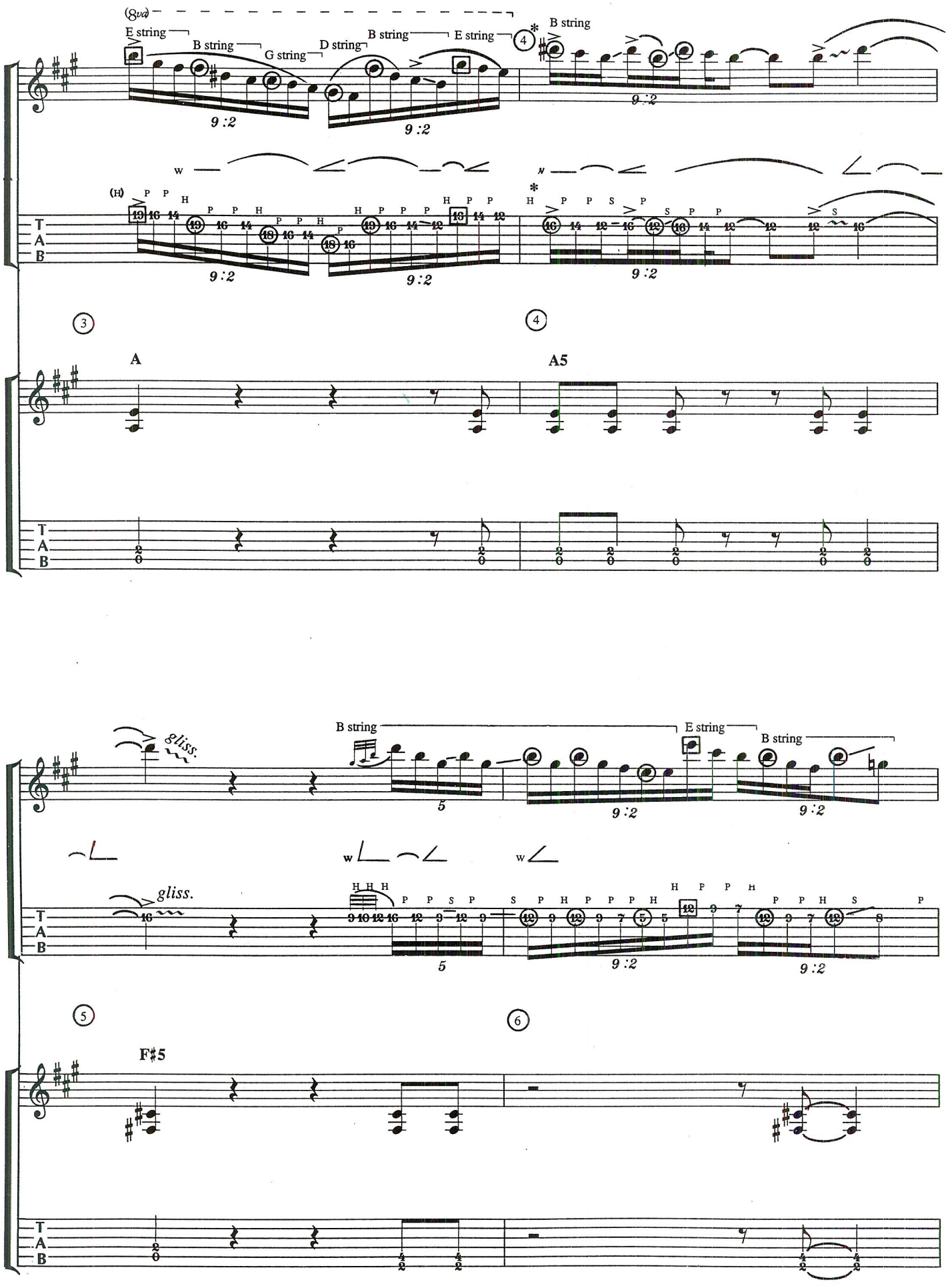
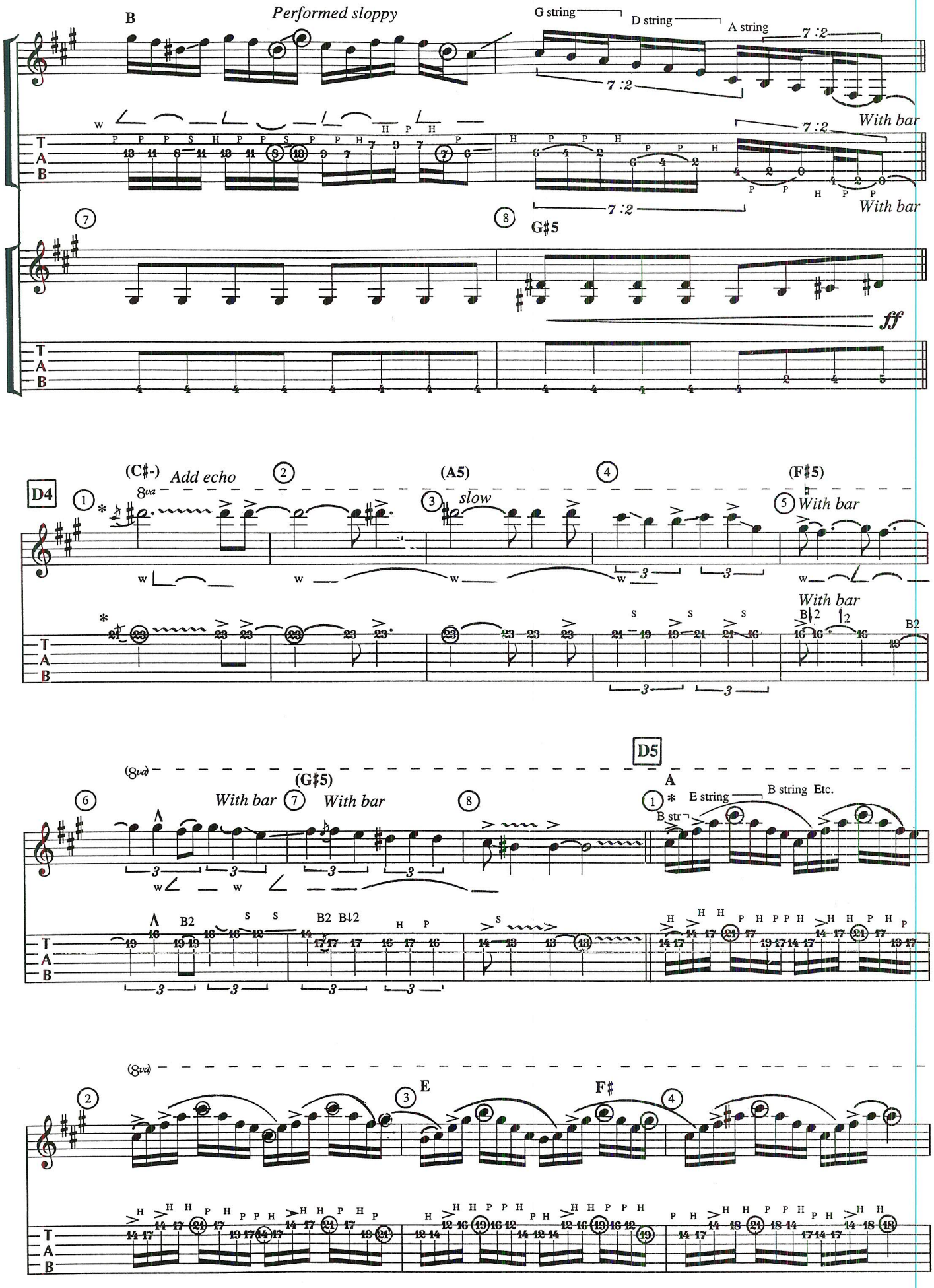
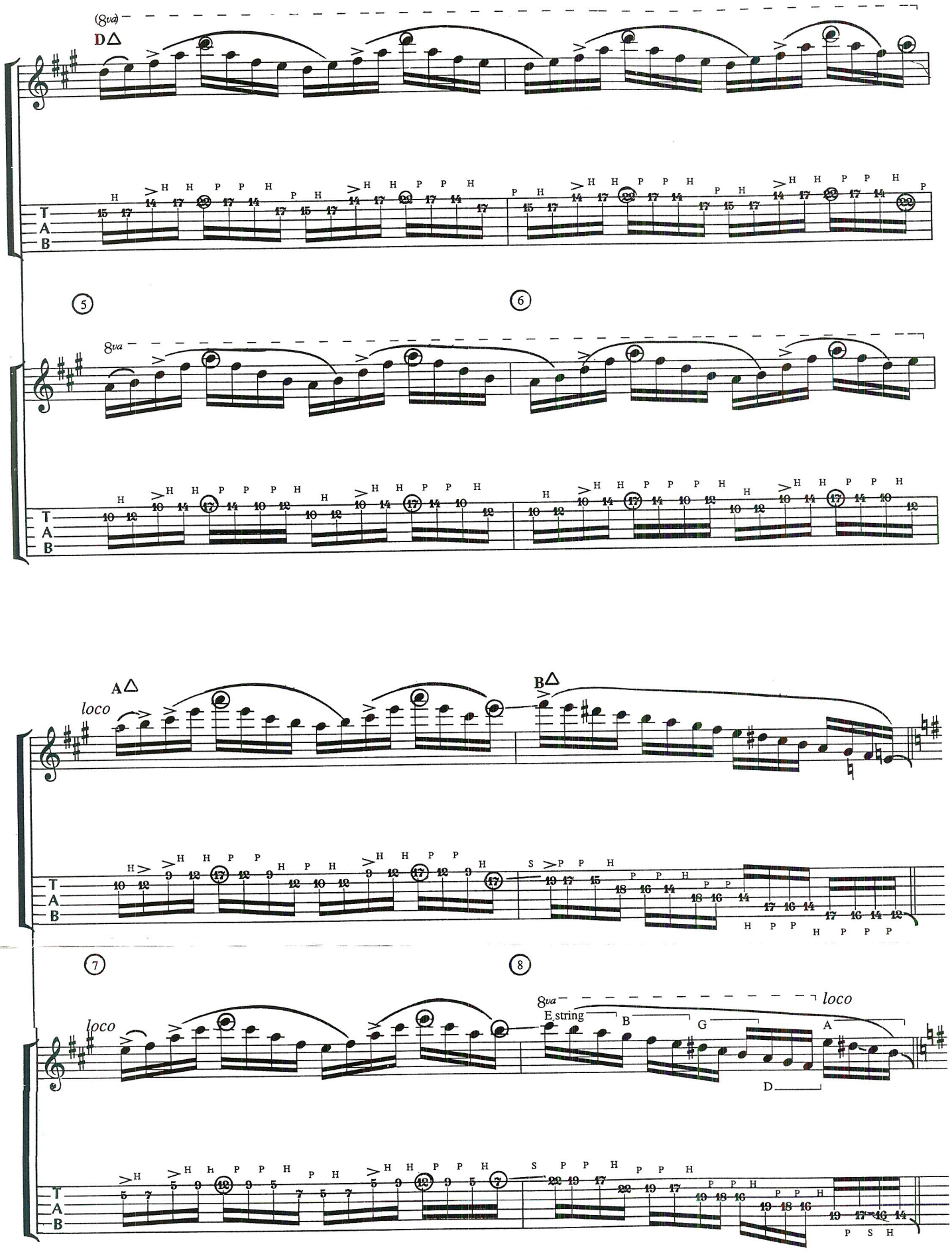
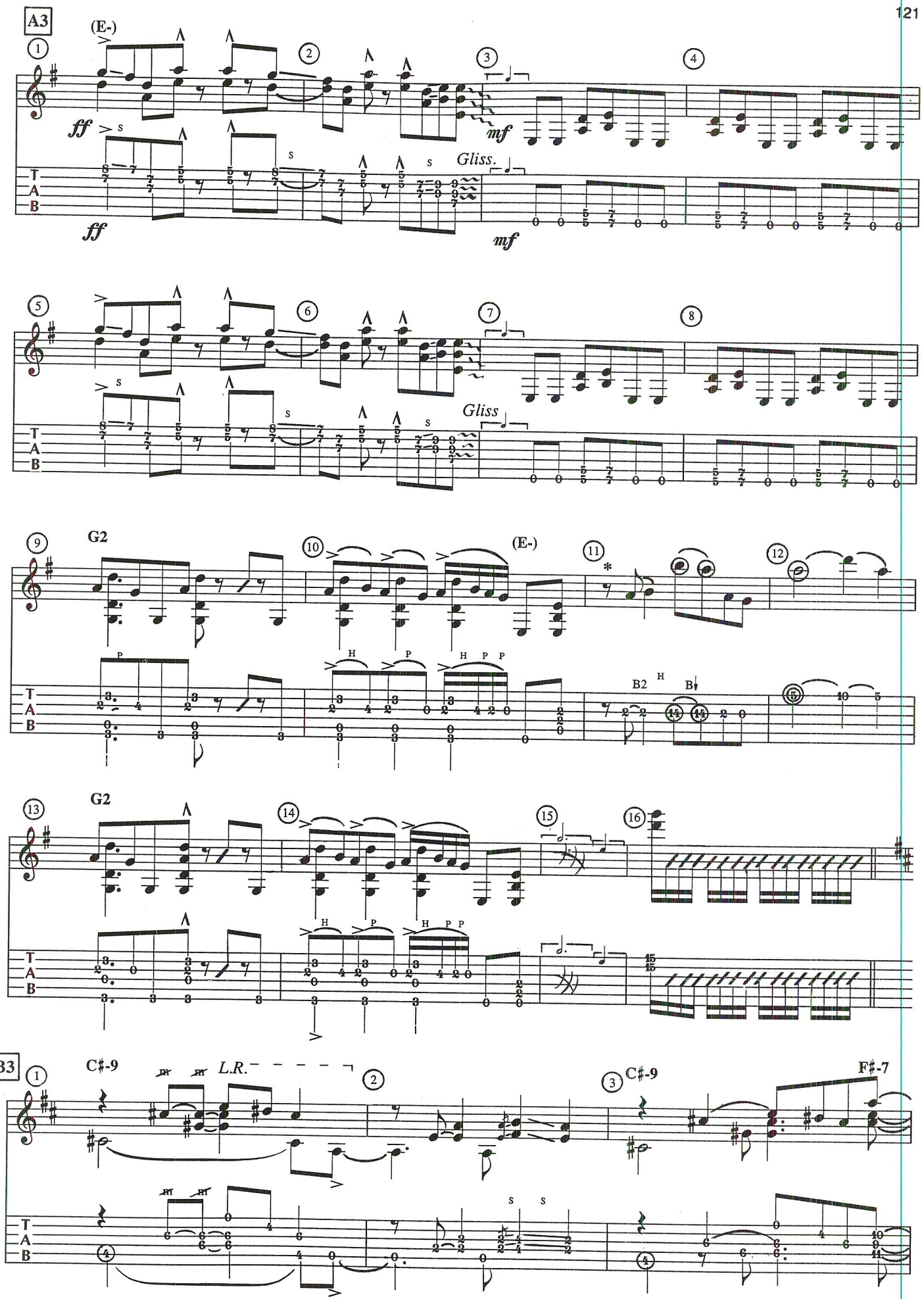
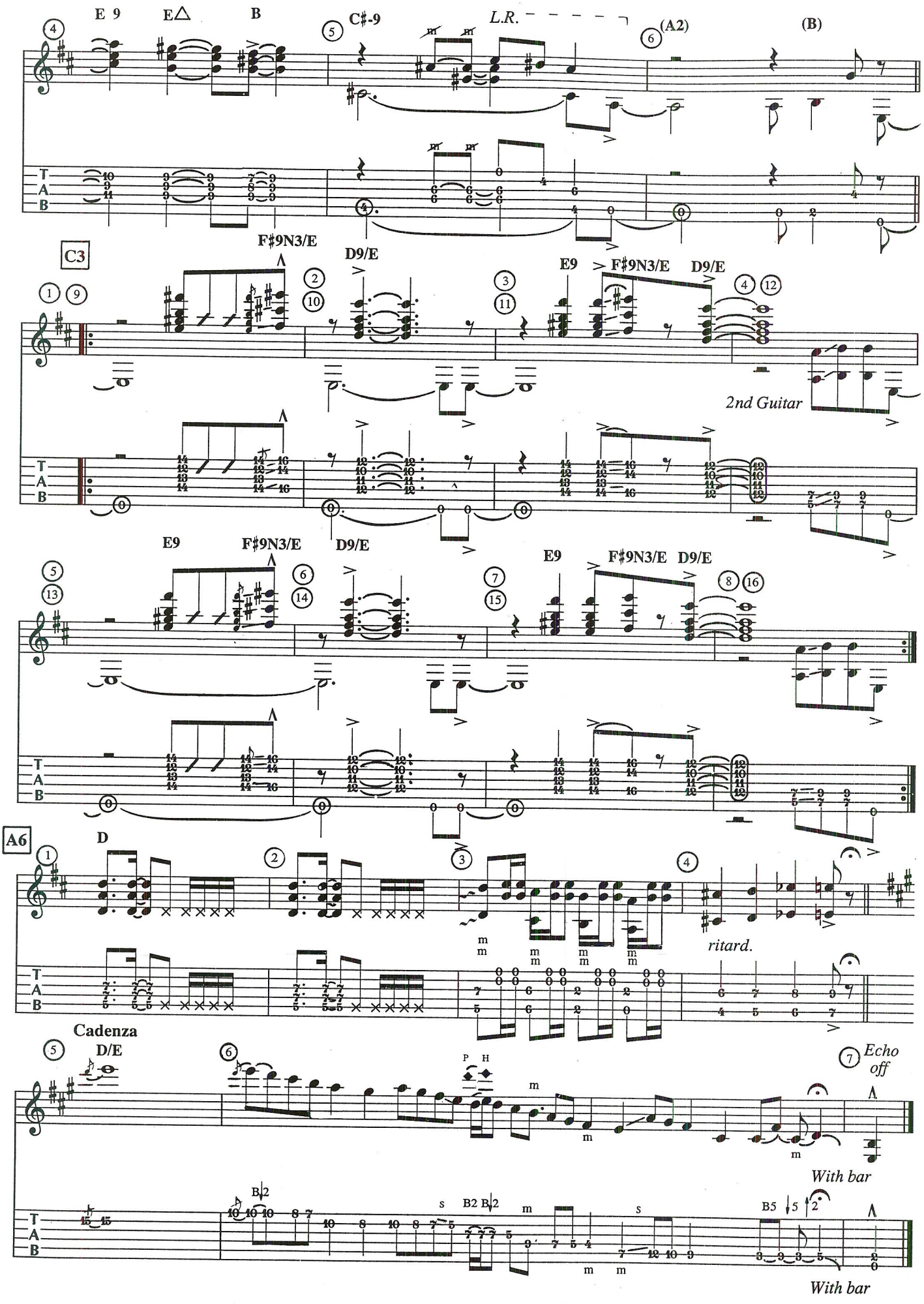

G2
2 0 1 3
9
1.
10
(E-)
11 (E-)
(1.) 12
13 G2
14 (E-)
(1.)
15
Trills
16
(1.)
B
C♯-9
1 3 4 2 0
4fr.
1
L.R.
2 A
3
C♯-9
F♯-7
3 1 2
9fr.
(1.)
4
E△
1 1 1
9fr.
B
3 2 1
7fr.
5 C♯-9
L.R.
6 (A2)
(B)
T
A
B


(1.)
E(9)
3 2 1 4
12fr.
C
F♯9N3/E
D(9)/E
E(9)
F♯(9)N3/E
D(9)/E
Guitar 2
(1.)
E9
F♯9N3/E
D9/E
E9
F♯9N3/E
D(9)/E
(1.)
2. (G2)
(E-)
With bar
With bar
With bar
With bar
H
P
H P P
G2
(E-)
Trill
With bar
Raise trill
Raise trill
T
A
B

B2
C♯-9
L.R.
A
C♯-9
F♯7
EΔ
9fr.
B
7fr.
C♯-9
L.R.
(A2)
(B)
C2
E(9)
F♯(9)N3/E
D(9)/E
E(9)
F♯(9)N3/E
D(9)/E
Guitar 2
E9
F♯9N3/E
D9/E
E(9)
F♯(9)N3/E
D(9)/E
T
A
B


D1
C♯-
AN3
B2
T
A
B
1
2
3
4
C♯-
AN3
ff
F♯N3
G♯
With bar
5
6
7
8
F♯N3
G♯N3
mp
D2
Let the note feedback
NH
* senza vib.
C
A5
fff

8va
With bar
B2
With bar
5
6
7
8
F♯5
(G♯-)
mp
ff
mp
ff

D3
(8va)
E string
B string
G string
9 :2
1
2
C♯-
ff
ff

8va
E string
B string
G string
D string
B string
E string
B string
9 :2
H P P S P
T
A
B
3
4
A
A5
gliss.
B string
E string
B string
5
5
F♯5
6


B
Performed sloppy
G string
D string
A string
7 :2
With bar
G♯5
ff
D4
(C♯-)
Add echo
8va
(A5)
slow
(F♯5)
With bar
D5
(8va)
(G♯5)
With bar
With bar
A
E string
B string Etc.
B str
E
F♯
T
A
B

(8va)
D△
T
A
B
5
6
8va
A△
loco
B△
7
8
loco
8va
loco
E string
B
G
A
D


A3
(E-)
ff
mf
Gliss.
Gliss
G2
(E-)
B2
B3
C♯-9
L.R.
C♯-9
F♯-7


E 9
E△
B
C♯-9
L.R.
(A2)
(B)
C3
F♯9N3/E
D9/E
E9
F♯9N3/E
D9/E
2nd Guitar
E9
F♯9N3/E
D9/E
E9
F♯9N3/E
D9/E
A6
D
ritard.
Cadenza
D/E
P H
Echo off
With bar
With bar

STAND UP
Set Up

Guitars-
Ibanez Jem 7
Tom Anderson Guitar on solo

Intro Double tracked guitar (Guitar #1 & II)
Effects
MEAT # 1
D.T. = ♩
F.B. = 12%
D.O. = 9%
T.C. Chorus
P.P. #5

A Stereo tracked (single guitar) Guitar #111

This guitar is recorded cleaner. This is done by backing off the master volume on the amp a little and bringing the volume knob down to about ½ velocity on the guitar.

Effects
MEAT #1
D.T. = ♩
F.B. = 20%
D.O. = 10%
MEAT #2
D.T. = 35%
D.O. = 100%
F.B. = 0
Mod. = 75% (approx.)
Rate = 5%

T.C. Chorus
Eventide S.P. 2016 - Flange

SPX90 - Stereo delay setting –

Delay #1	Delay #2
D.T. = ♩	D.T. = 𝅗𝅥
D.O. = 30%	D.O. = 30%
F.B. = 30%	F.B. = 15%

Also, a line is taken directly out of the guitar into a direct box and sent to the console. This guitar tone is panned up the middle and is heavily flanged with an old Eventide Flanger.

B section Intro Guitars #I & II

C Guitars I & II

Solo – Stereo tracked

Same processing as verse guitar without the D.I. Box return. The amp is considerably beefed up too. On several notes, the Roland SDE 3000 is "popped on." The settings are:

D.T. = ♩
F.B. = 20%
D.O. = 30%
P.P. #5

The outro vamp is Guitars I & II going in and out of harmony and unison with each other.

Performance Notes

The main rhythm parts are double tracked in unison. The [A] sections are one guitar with stereo panning (see sound appendix).

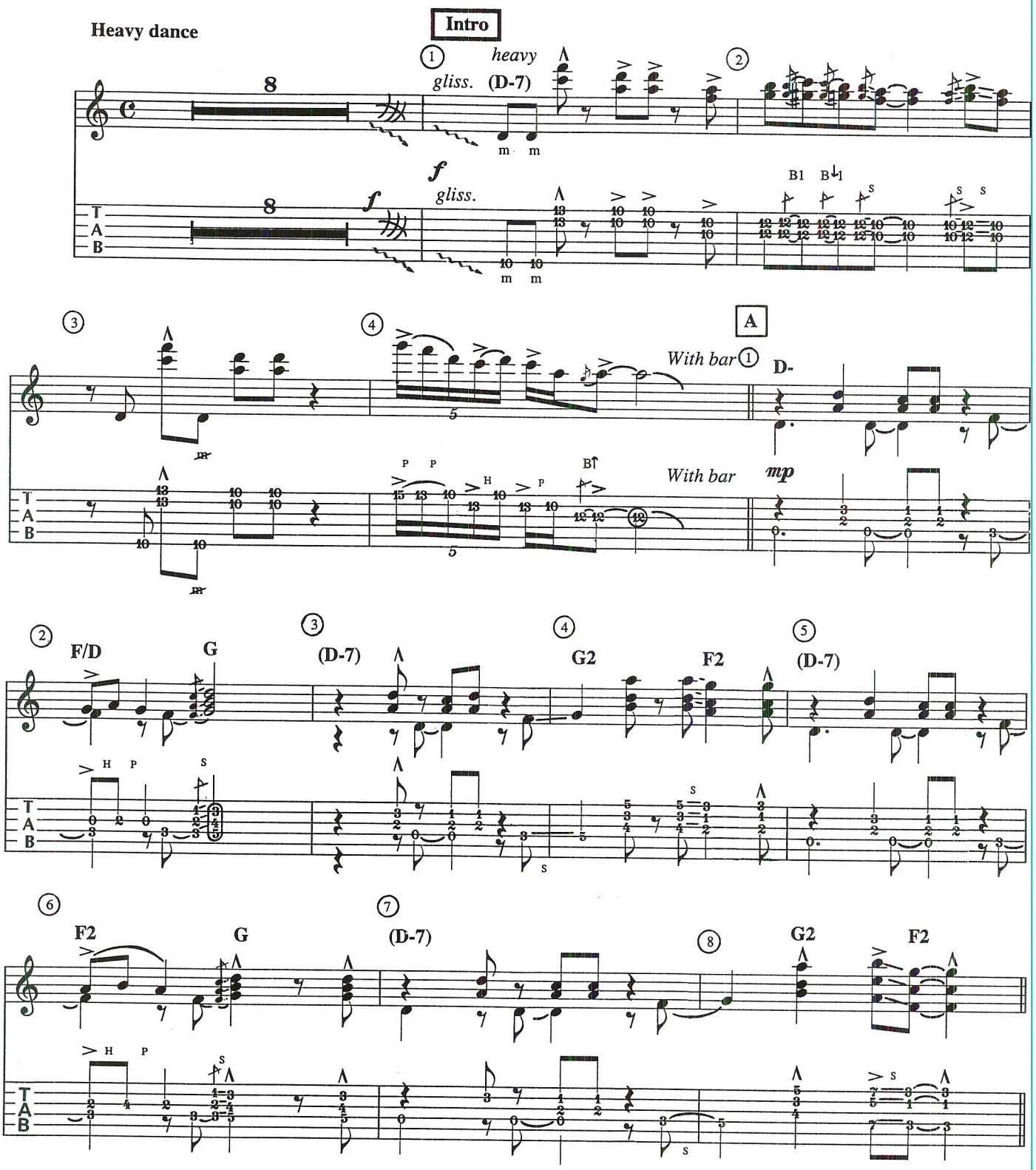
C 3 (The Gsus chord). The root is played with the thumb.

B2 9 & 10 This sound is done by taking an allen wrench and scraping against the strings, creating a slide effect.

C2 16-19 Hit the low E string and bend it down until the string flaps against the pick up.

Solo 1-4 This effect is obtained by letting the strings ring and lightly rubbing them. Also, bend the notes with the bar and scratch the strings with the pick.

STAND UP

Words and Music by
DAVID LEE ROTH and BRETT TUGGLE

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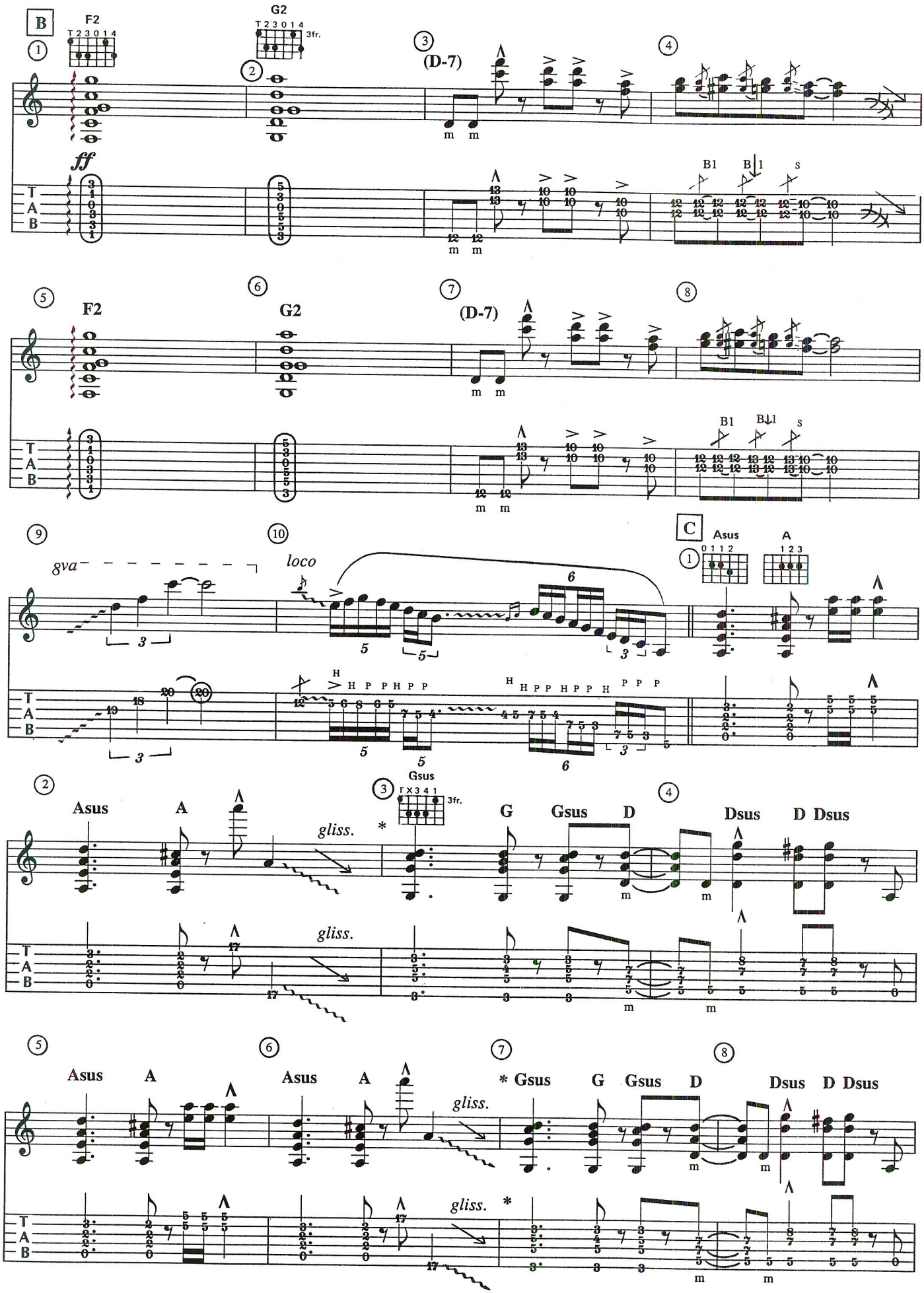
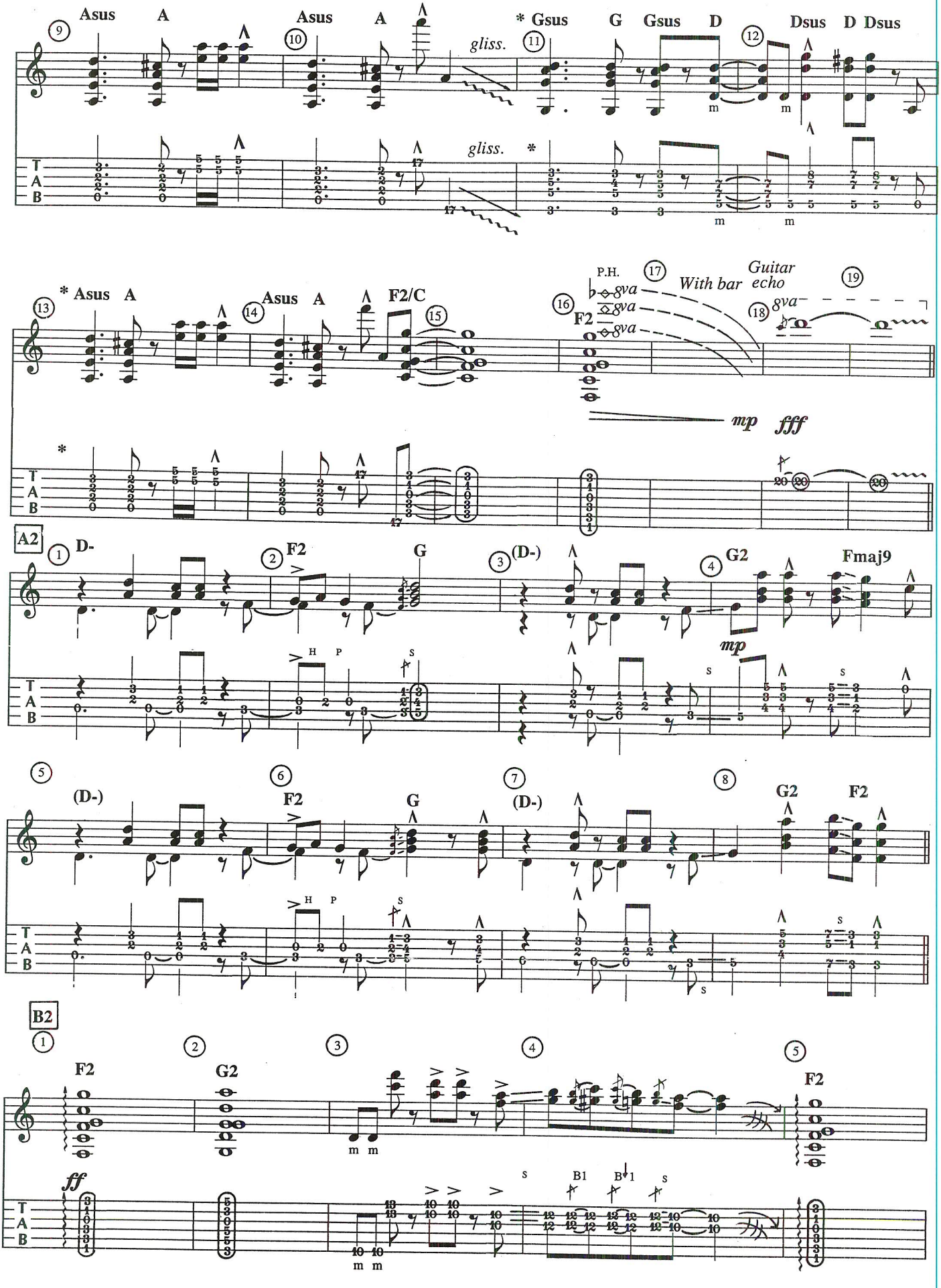
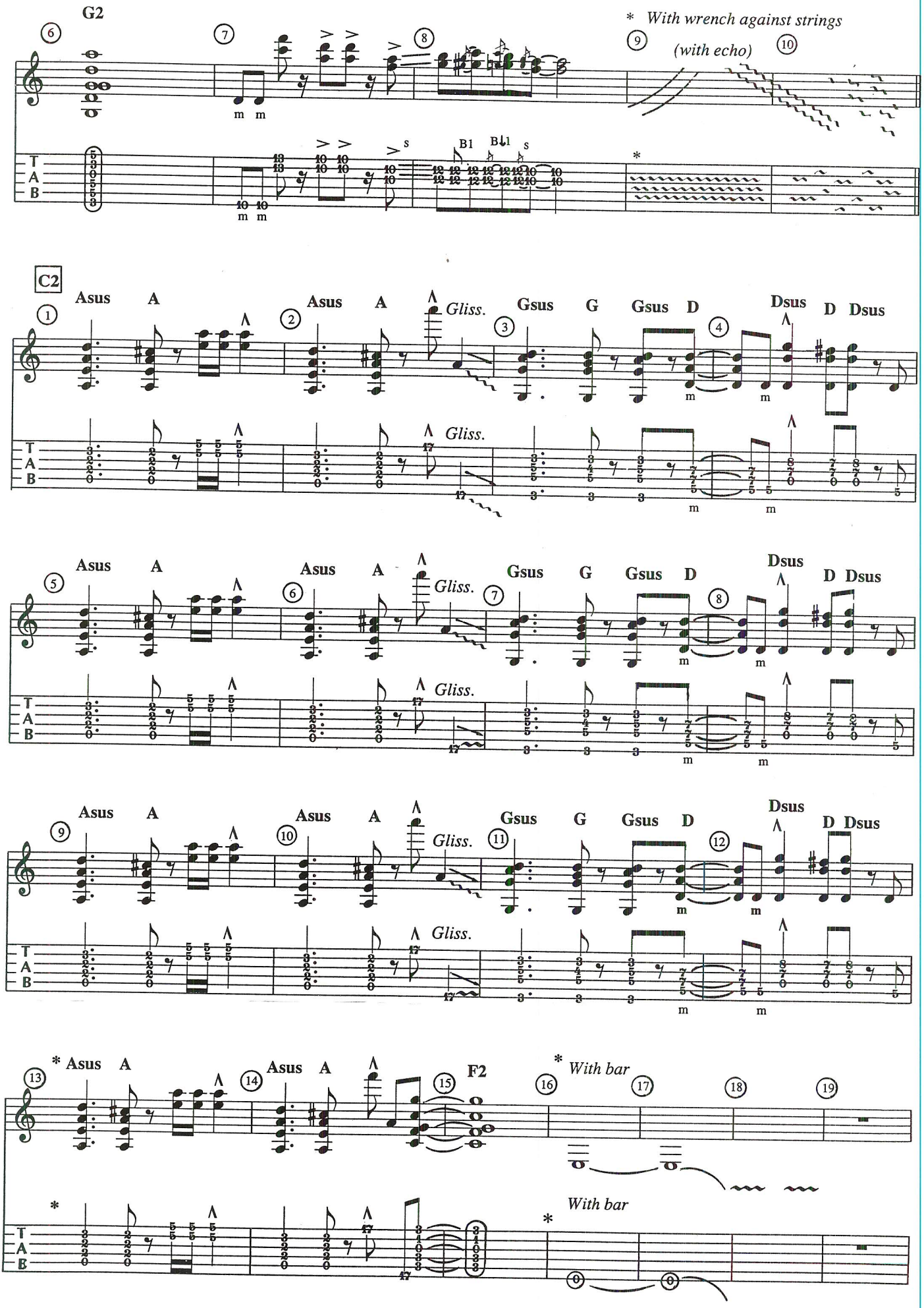
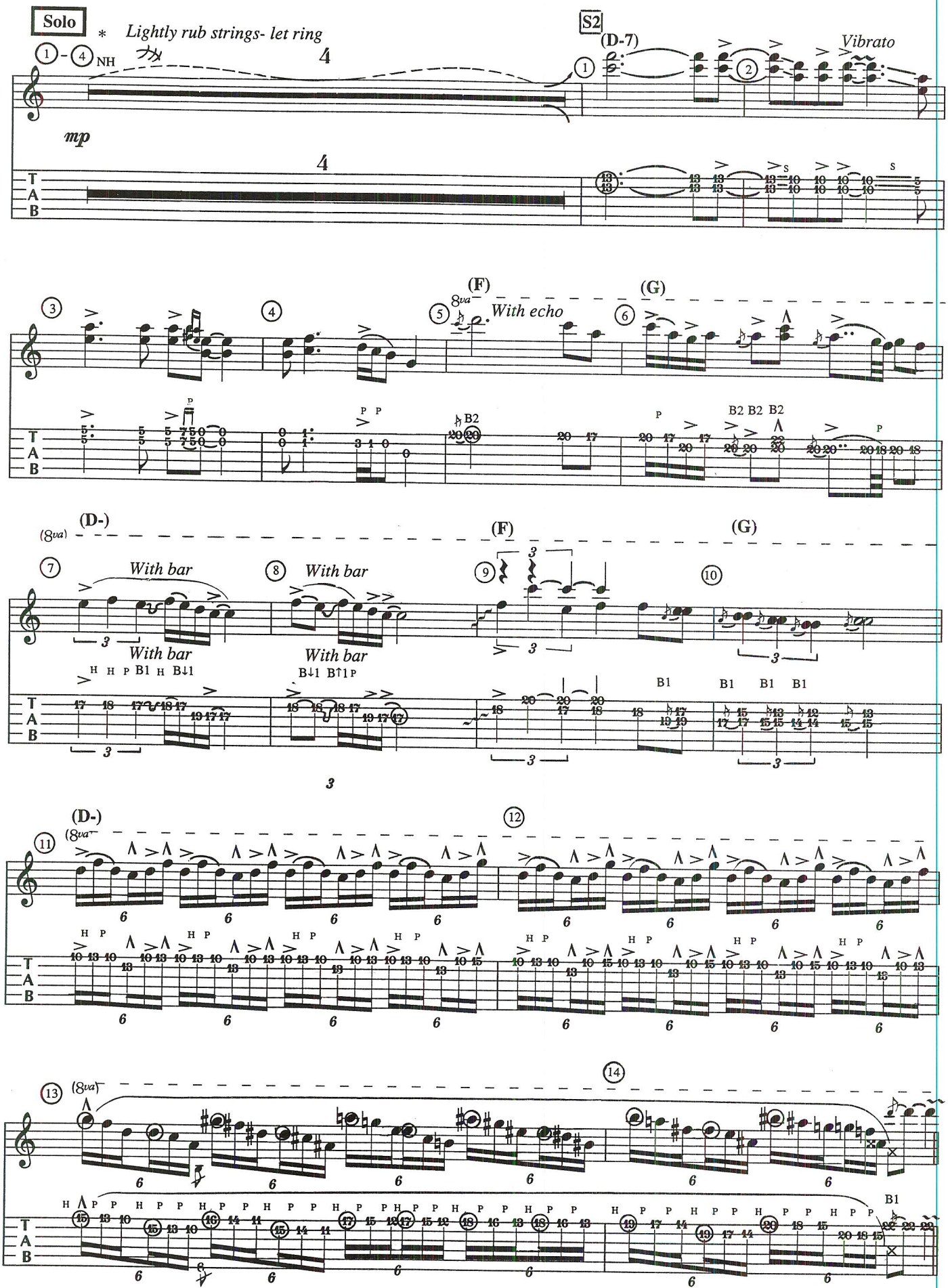
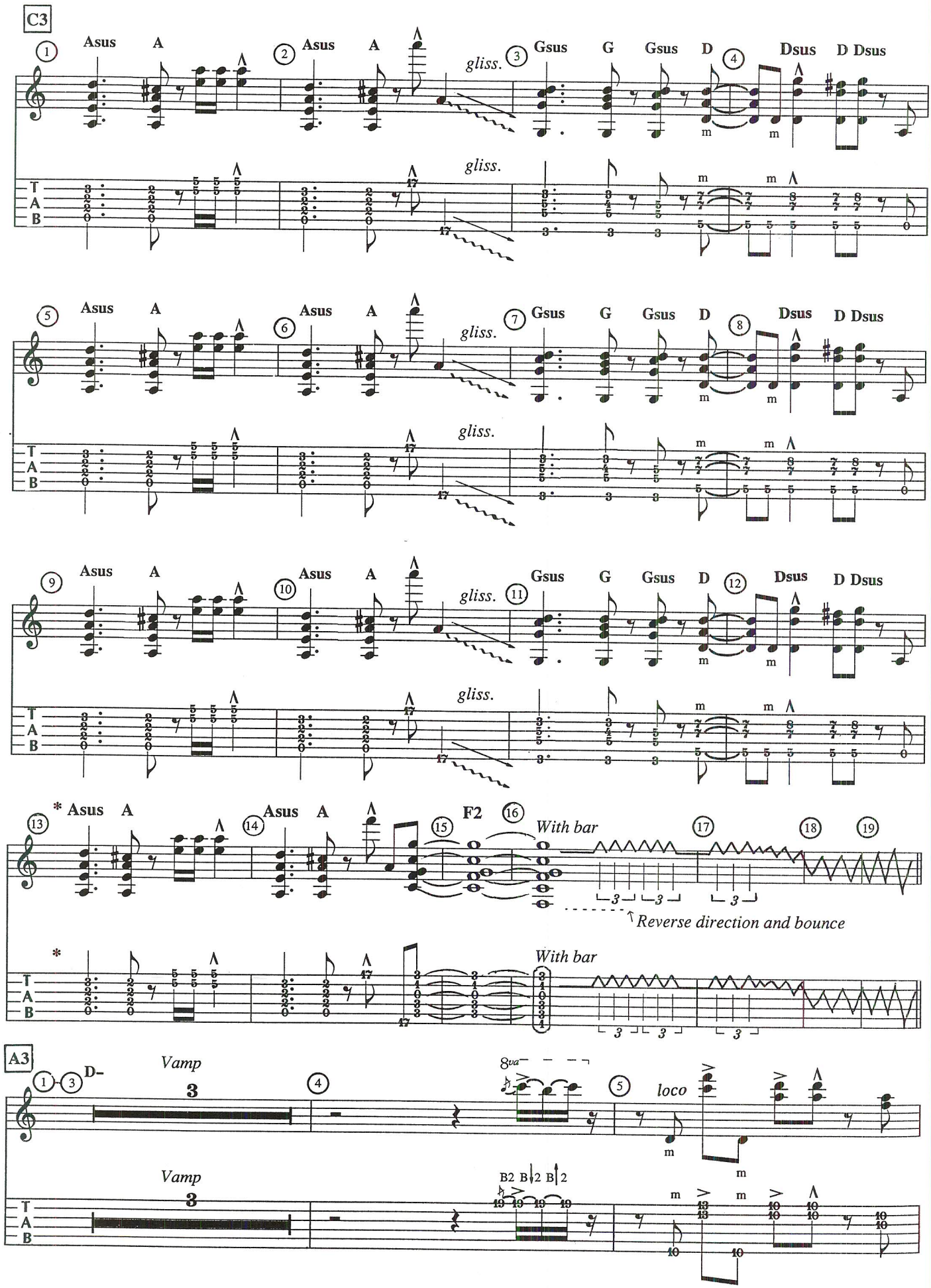
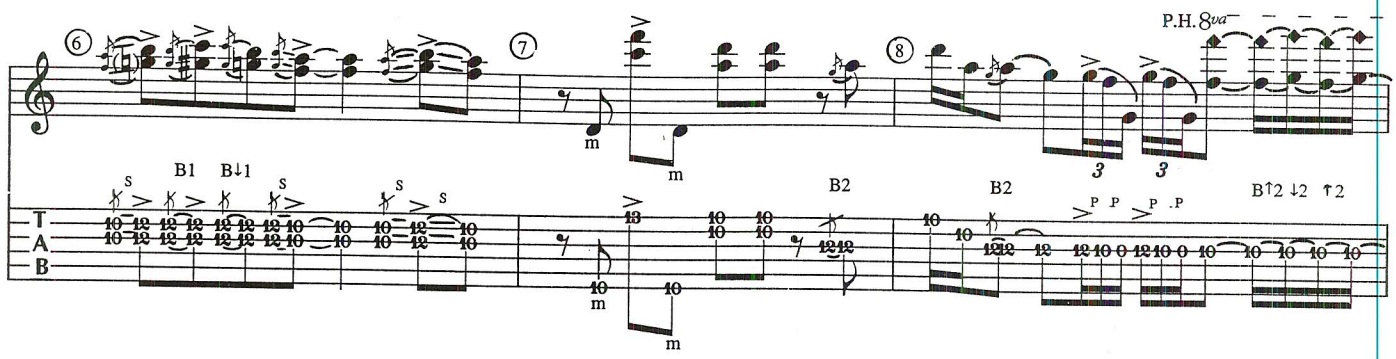
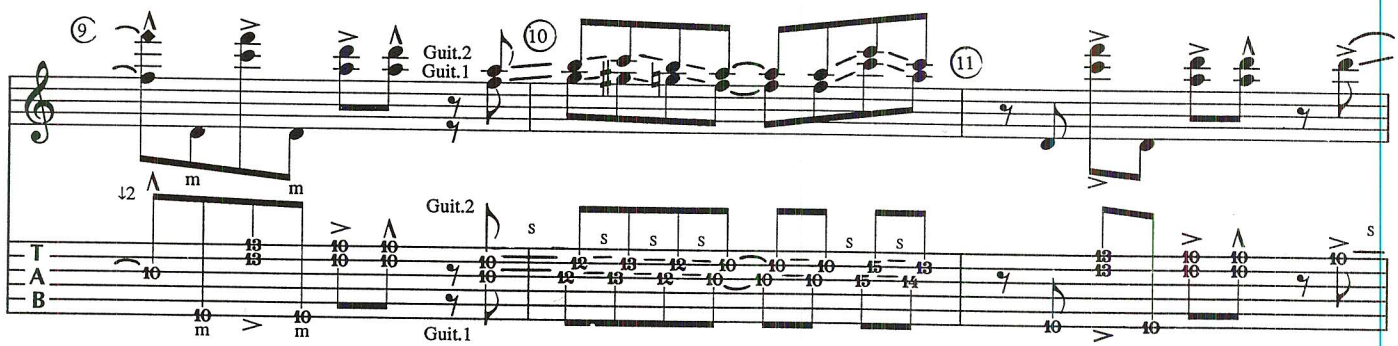
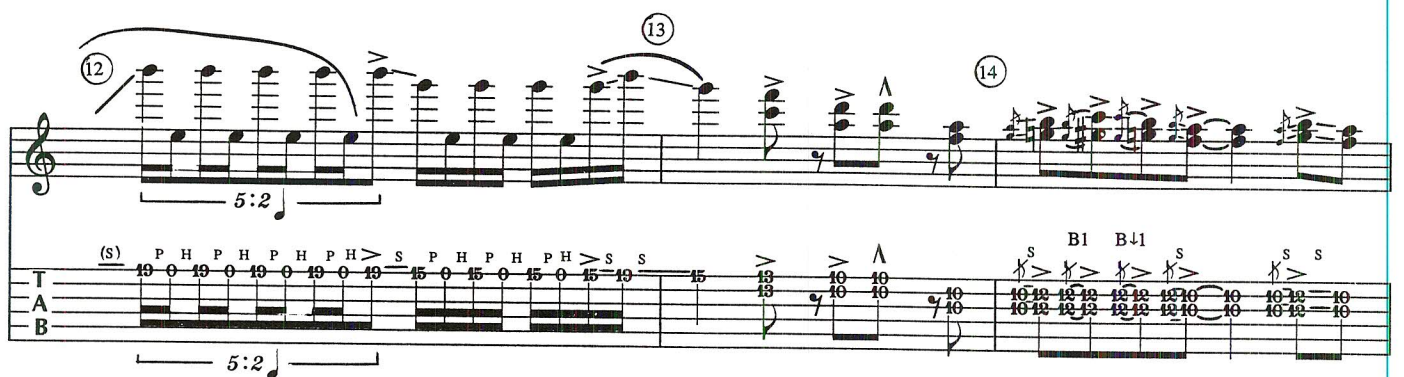

B
F2
G2
3fr.
(D-7)
ff
B1
s
F2
G2
(D-7)
gva
loco
C
Asus
A
Gsus
3fr.
G
Gsus
D
Dsus
D Dsus
gliss.
Asus
A
* Gsus
G
Gsus
D
Dsus
D Dsus
gliss.
T
A
B

Asus A
Asus A
* Gsus G Gsus D
Dsus D Dsus
gliss.
gliss.
* Asus A
Asus A
F2/C
F2
P.H.
8va
With bar
Guitar
echo
mp
fff
A2
D-
F2
G
(D-)
G2
Fmaj9
mp
(D-)
F2
G
(D-)
G2
F2
B2
F2
G2
F2
ff
B1
B1
m m
m m

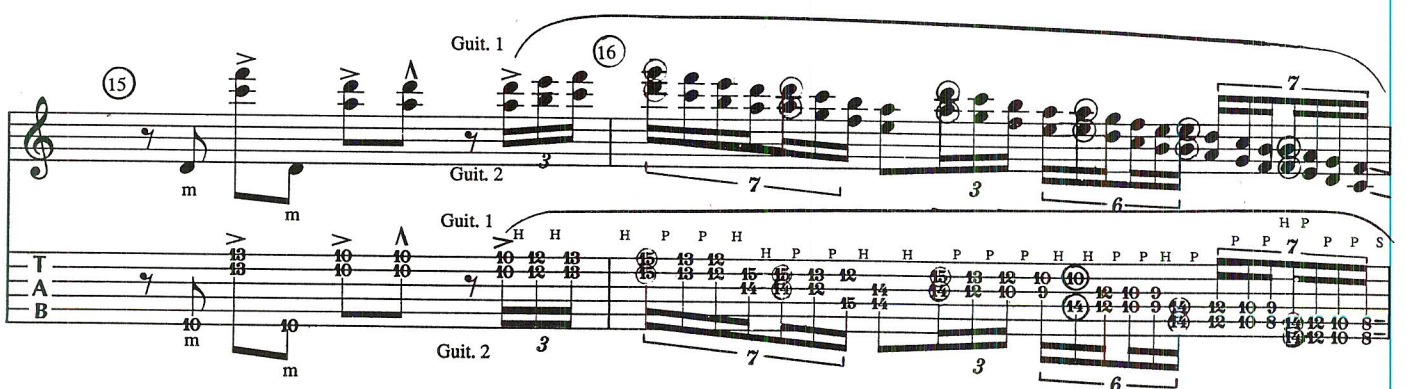
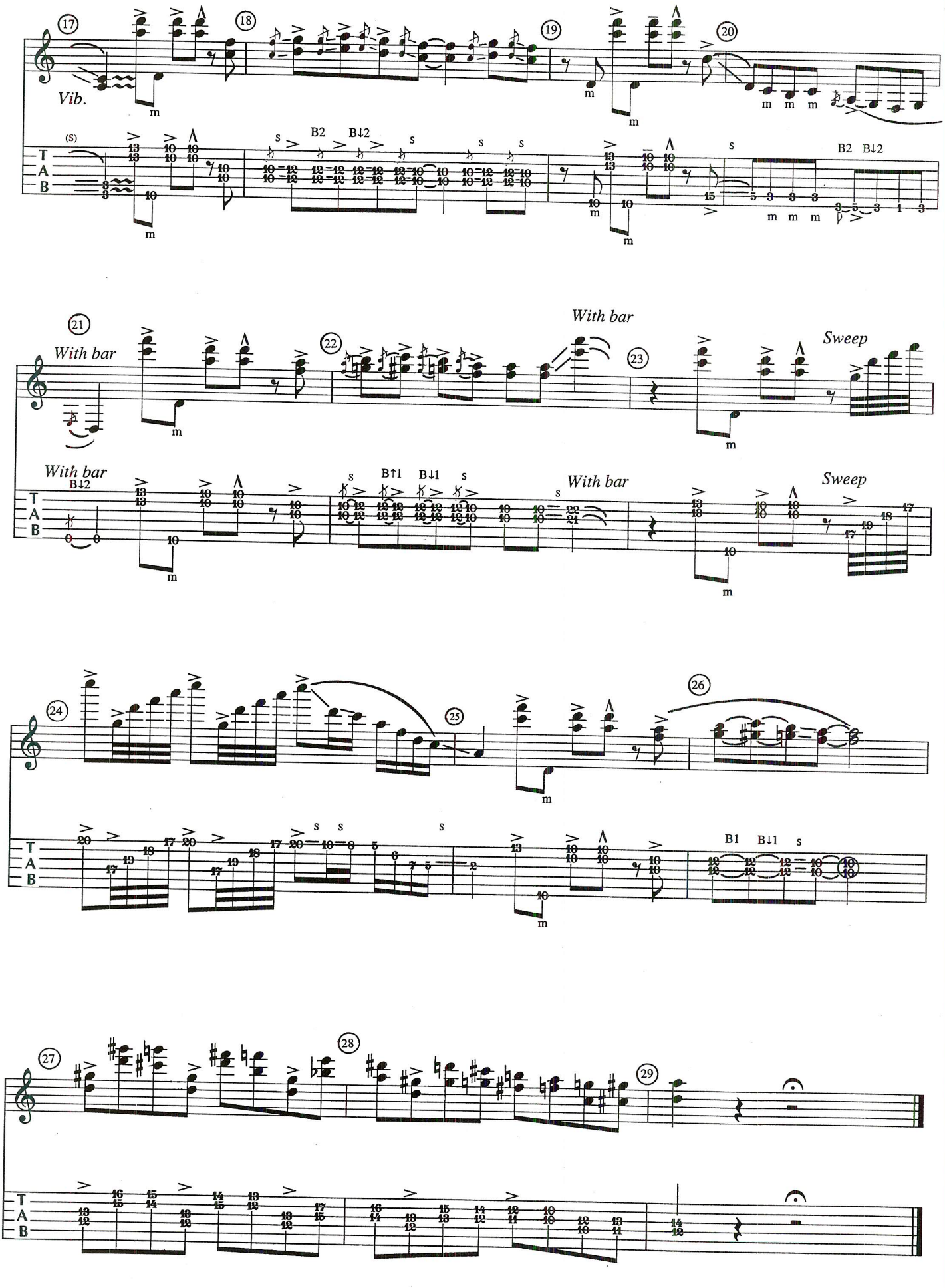

G2
* With wrench against strings
(with echo)
C2
Asus A
Gliss.
Gsus G Gsus D
Dsus D Dsus
F2
With bar

Solo
* Lightly rub strings- let ring
1 - 4 NH
mp
S2
(D-7)
Vibrato
(F)
8va
With echo
(G)
(D-)
(8va)
With bar
With bar
With bar
With bar
(F)
(G)
(D-)
(8va)
12
(8va)
14
B1
T
A
B


C3
Asus
A
gliss.
Gsus
G
D
Dsus
D Dsus
T
A
B
* Asus
F2
With bar
Reverse direction and bounce
A3
D-
Vamp
8va
loco
B2 B 2 B 2


P.H. 8va
B1 B↓1
B2
B2
B↑2 ↓2 ↑2


Guit.2
Guit.1
Guit.2
Guit.1


5:2
5:2
B1 B↓1


Guit. 1
Guit. 2
Guit. 1
Guit. 2

17
18
19
20
Vib.
(S)
B2
B↓2
21
With bar
22
23
Sweep
B↑1
B↓1
24
25
26
B1
27
28
29
T
A
B

HINA

Set Up

Guitar – Tom Anderson
Rhythm track – stereo tracked (single Guitar #2)

The effect on this guitar is used as part of the arrangement. Because the delays are so wide apart, it gives the opportunity to play a note and while it's being echoed, you can play another part on top of it.

Effects –

MEAT #II
D.T. = 360 mill sec.
F.B. = 0
D.O. = 100%
P.P. = #5

Solo- The solo on this song was originally recorded on the demo and flown onto the album master.

One guitar, mono track
Effects –

MEAT #1
D.T. = 720 mill sec.
D.O. = 30%
F.B. = 12%
T.C. Chorus

Eventide Harmonizer-
Harmonization = P. #4
Output = 50%
F.B. = 0

Performance Notes

The guitar effect on this song is a stereo delay set at 360 milliseconds. The direct guitar is being played and heard on the left side of the stereo and the effect is coming back on the right side, 1/8th note after the original.

With this effect, you can play something and have it "come back" to you an 8th note later, allowing you to play against it.

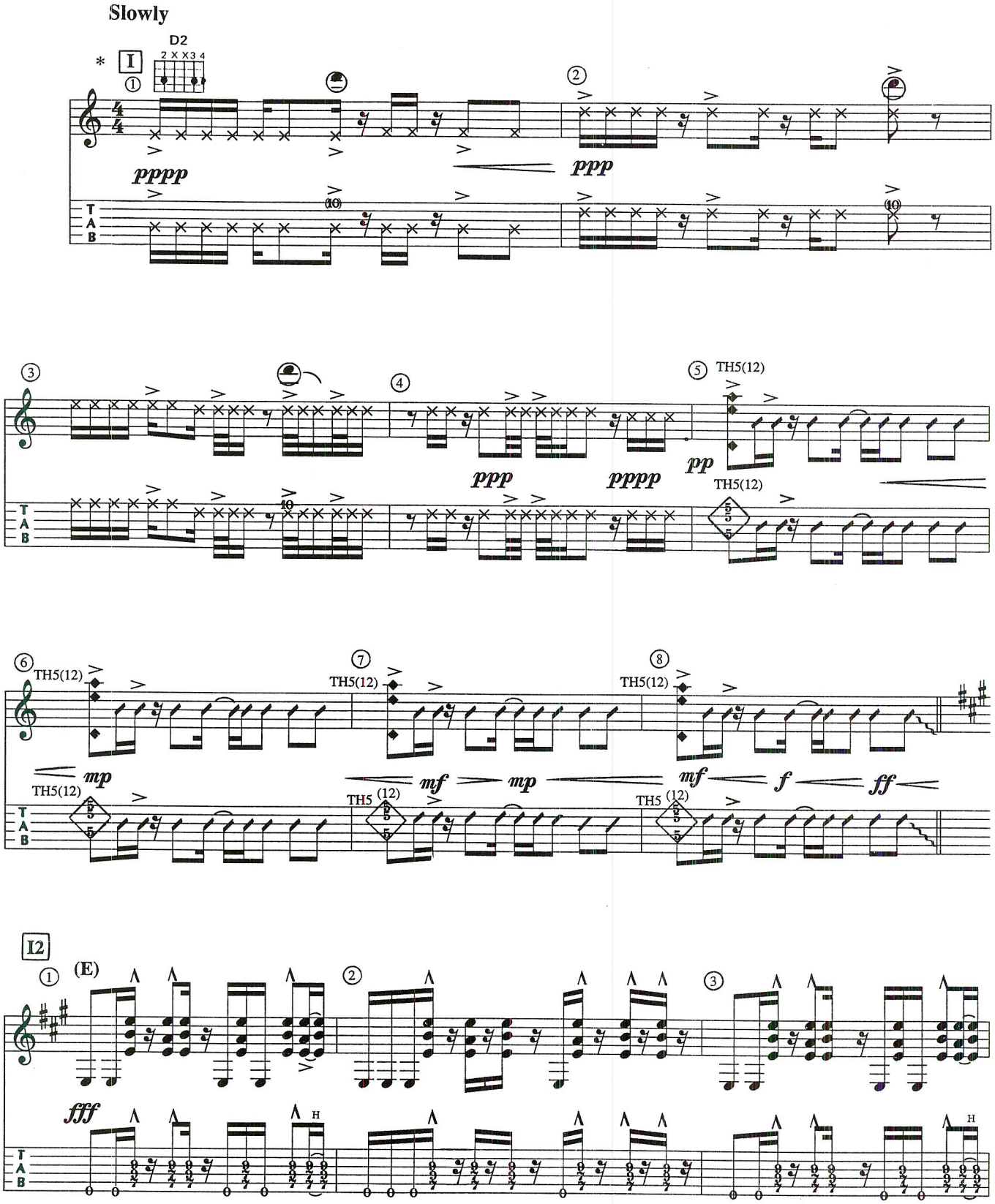
For the solo section, the sound goes to mono, and the echo is doubled to 720 milliseconds. There is also a harmonizer added to the mixture, sounding a 5th above the fundamental pitch. Also, the feedback on the echo is brought up to about 30%. (What is noted on the manuscript is strictly the D1 signal).

INTRO (1) very softly, tap the string, causing a slight pop. The echo will take care of the rest.

I2 4 Last beat. The first half of the beat, you slide your pick down the string, and the second half you gliss down the E string with your left hand.

B2 3 & 4 That riff is played by muting the strings with the palm of the right hand and "sweeping" with a down stroke across the strings.

HINA

Words and Music by
DAVID LEE ROTH and STEVE VAI

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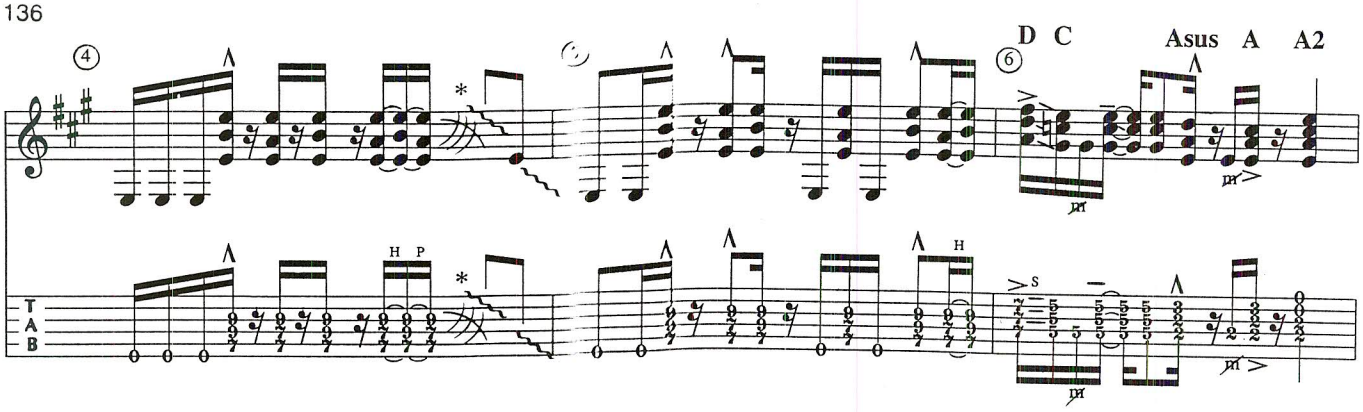
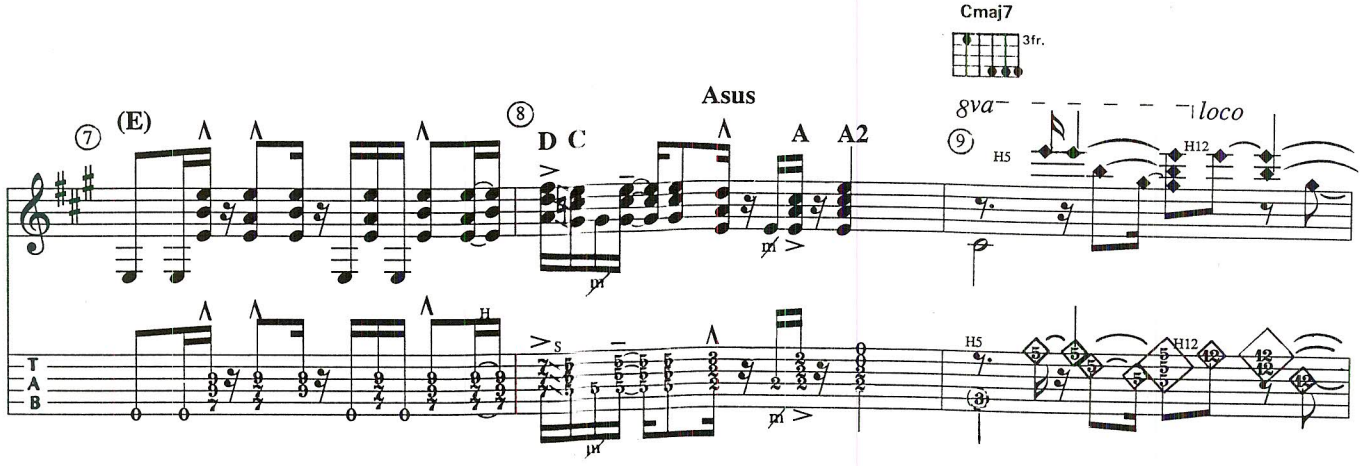
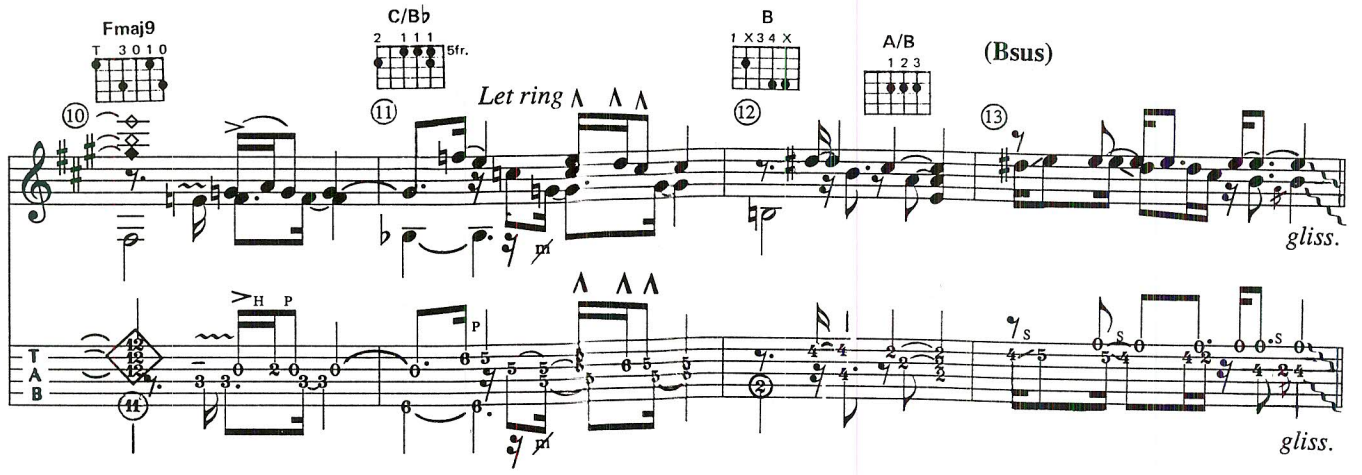
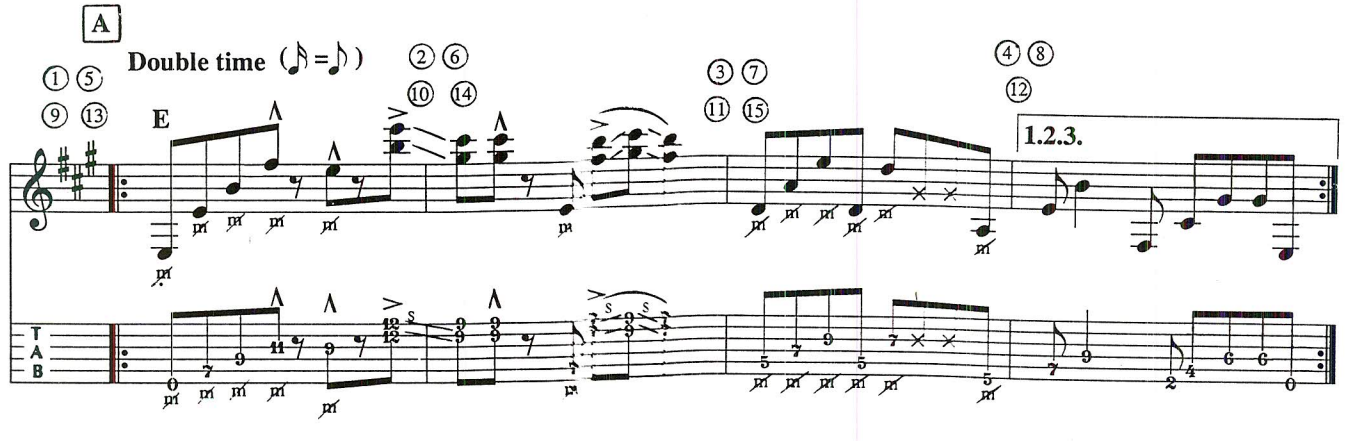
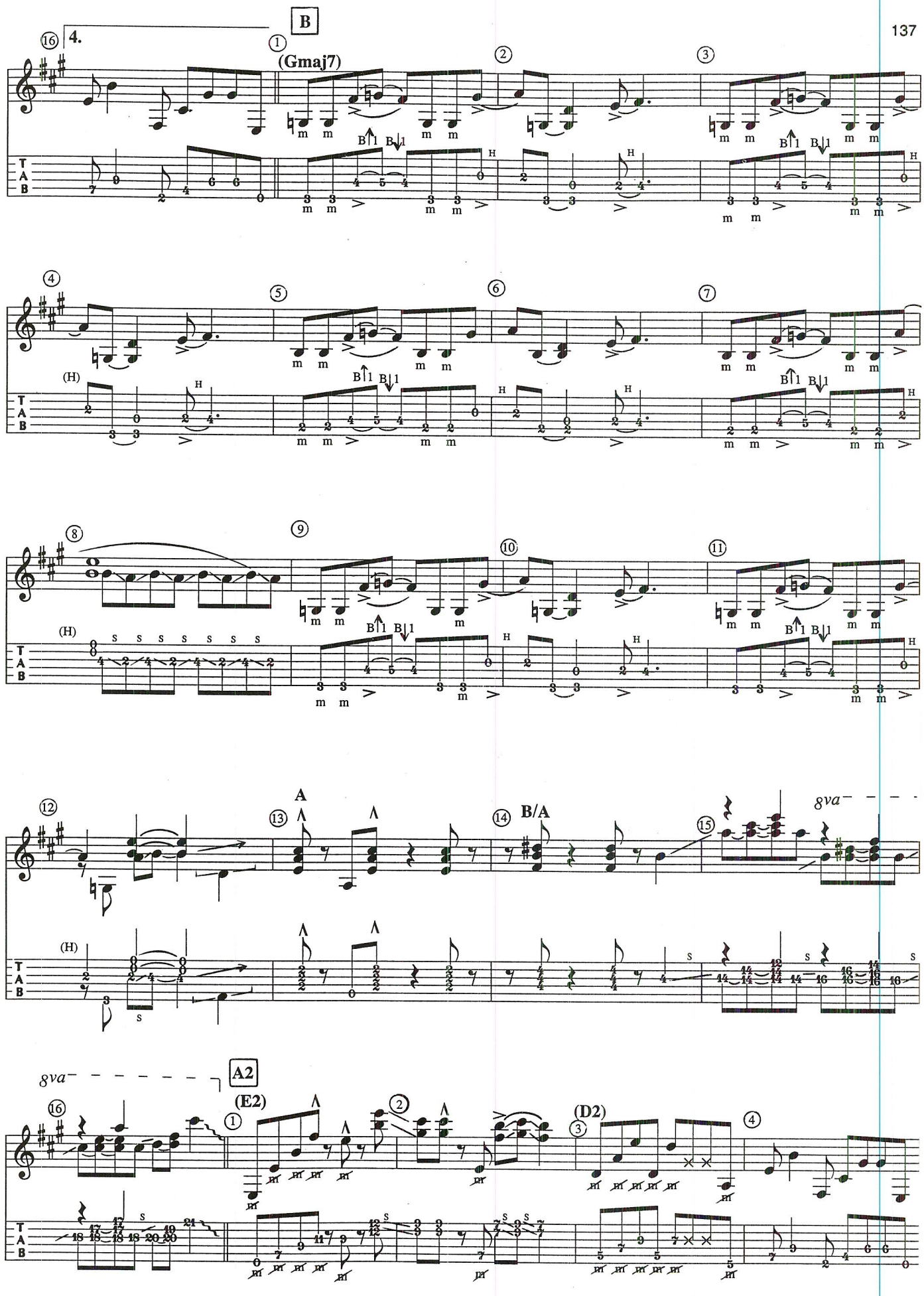
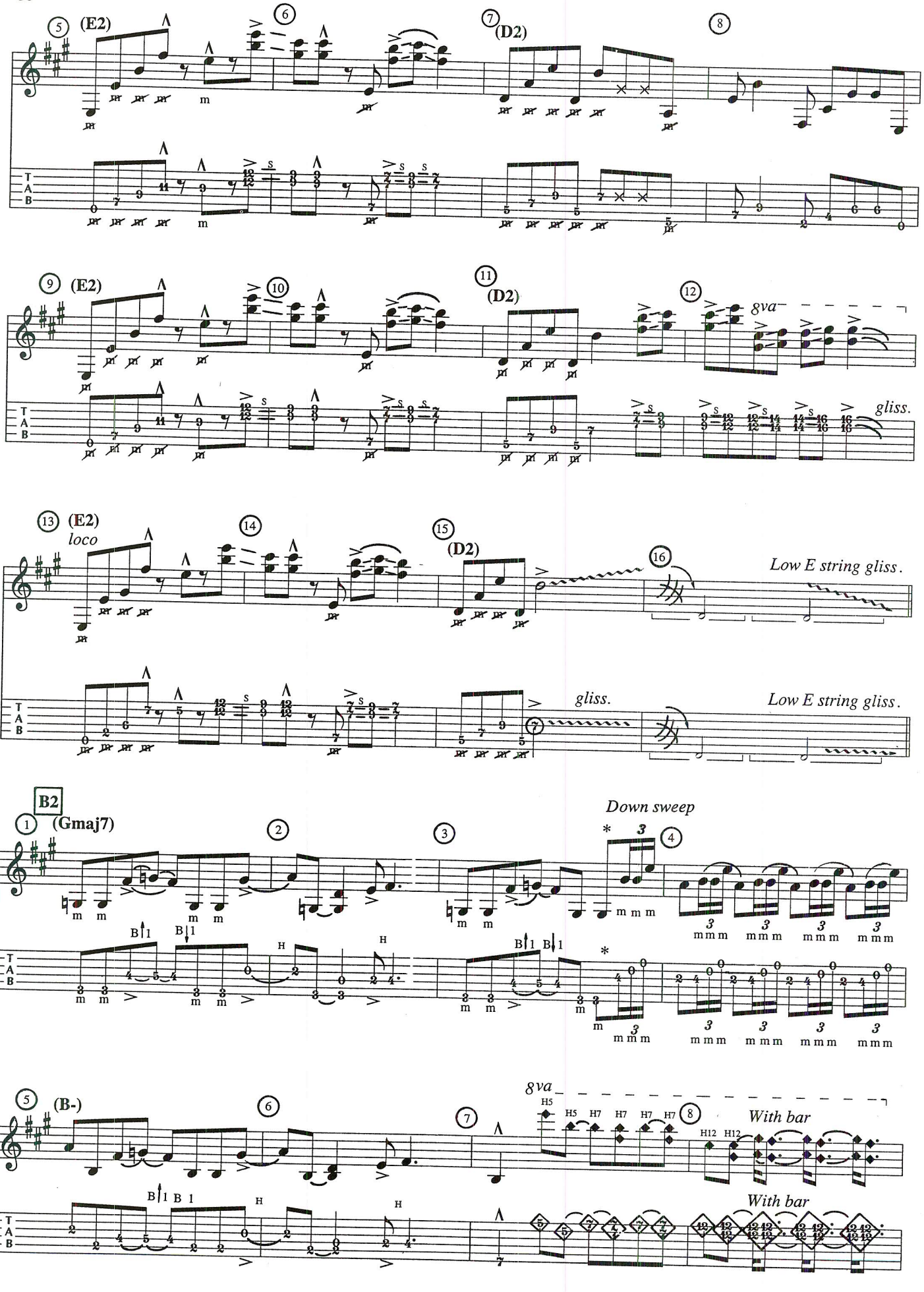
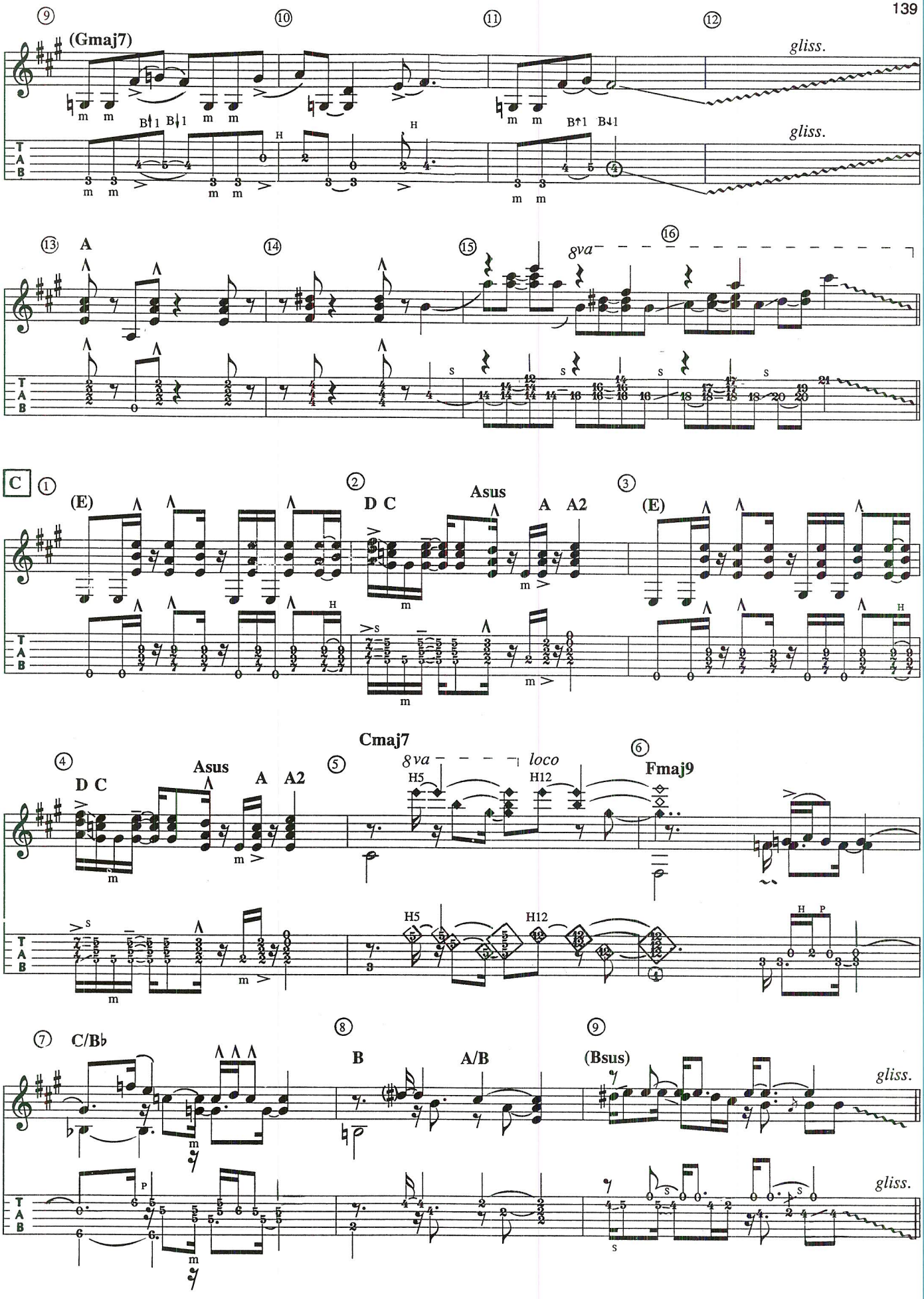
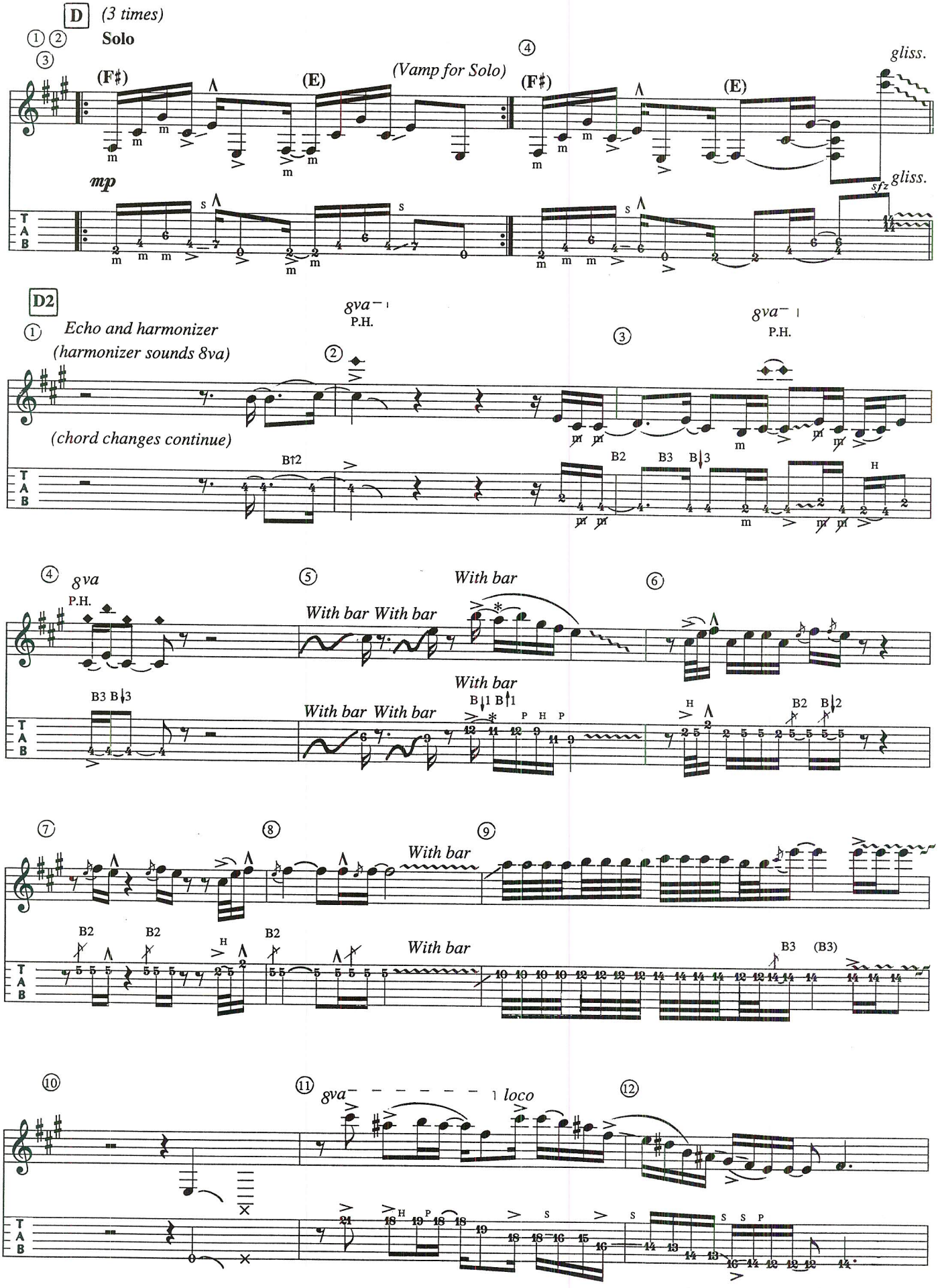
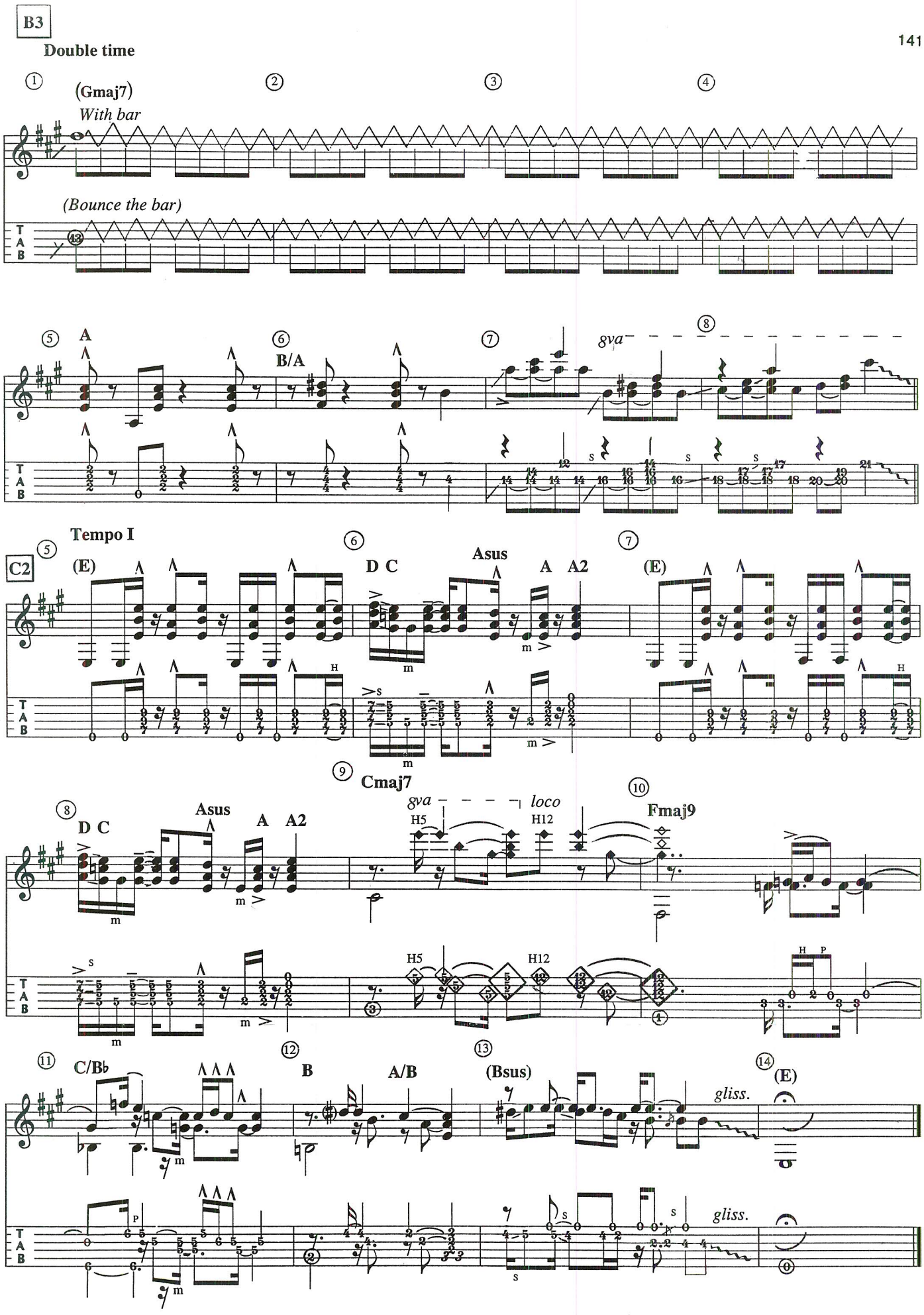

④
⑤
⑥
D C
Asus A A2
H P
H
S


Cmaj7
3fr.
⑦
(E)
⑧
D C
Asus
A A2
8va
loco
⑨
H5
H12
H
S


Fmaj9
C/B♭
5fr.
B
A/B
(Bsus)
⑩
⑪
⑫
⑬
Let ring
gliss.
H P
P
S


A
Double time (♪=♪)
①⑤
⑨⑬
E
②⑥
⑩⑭
③⑦
⑪⑮
④⑧
⑫
1.2.3.
S

B
4.
(Gmaj7)
A
B/A
8va
A2
(E2)
(D2)

(E2)
(D2)
8va
gliss.
loco
Low E string gliss.
gliss.
Low E string gliss.
B2
(Gmaj7)
Down sweep
(B-)
8va
With bar
With bar

(Gmaj7)
gliss.
gliss.
8va
loco
C
(E)
D C
Asus
A
A2
(E)
Cmaj7
D C
Asus
A
A2
8va
loco
H5
H12
Fmaj9
H5
H12
C/B♭
B
A/B
(Bsus)
gliss.
gliss.

D (3 times)
Solo
(F♯)
(E)
(Vamp for Solo)
(F♯)
(E)
gliss.
gliss.
mp
sfz
D2
Echo and harmonizer
(harmonizer sounds 8va)
8va
P.H.
(chord changes continue)
With bar
With bar With bar
With bar
With bar With bar
With bar
With bar
8va
loco
T
A
B

B3
Double time
(Gmaj7)
With bar
(Bounce the bar)
A
B/A
gva
Tempo I
C2
(E)
D C
Asus
A
A2
Cmaj7
loco
H5
H12
Fmaj9
C/B♭
B
A/B
(Bsus)
gliss.
T
A
B

SPECIAL THANX

My special thanx go to Steve Stevens for lending me some of the hottest amps I've ever heard, and to Steve Blucher from DiMarzio for changing pick-ups in my guitar in world-record time between takes. Phew!!!

Also, thanx to Ted Templeman and Jeff Hendrixson for pushing all the right buttons.

Thanx to Jose for the Secret Sauce, and to Lee Jackson for making a very special amp and for using my name in magazine ads without asking me.

The guys at Carvin deserve a round of applause for being on top of it. I love you guys, but don't send me anymore candy.

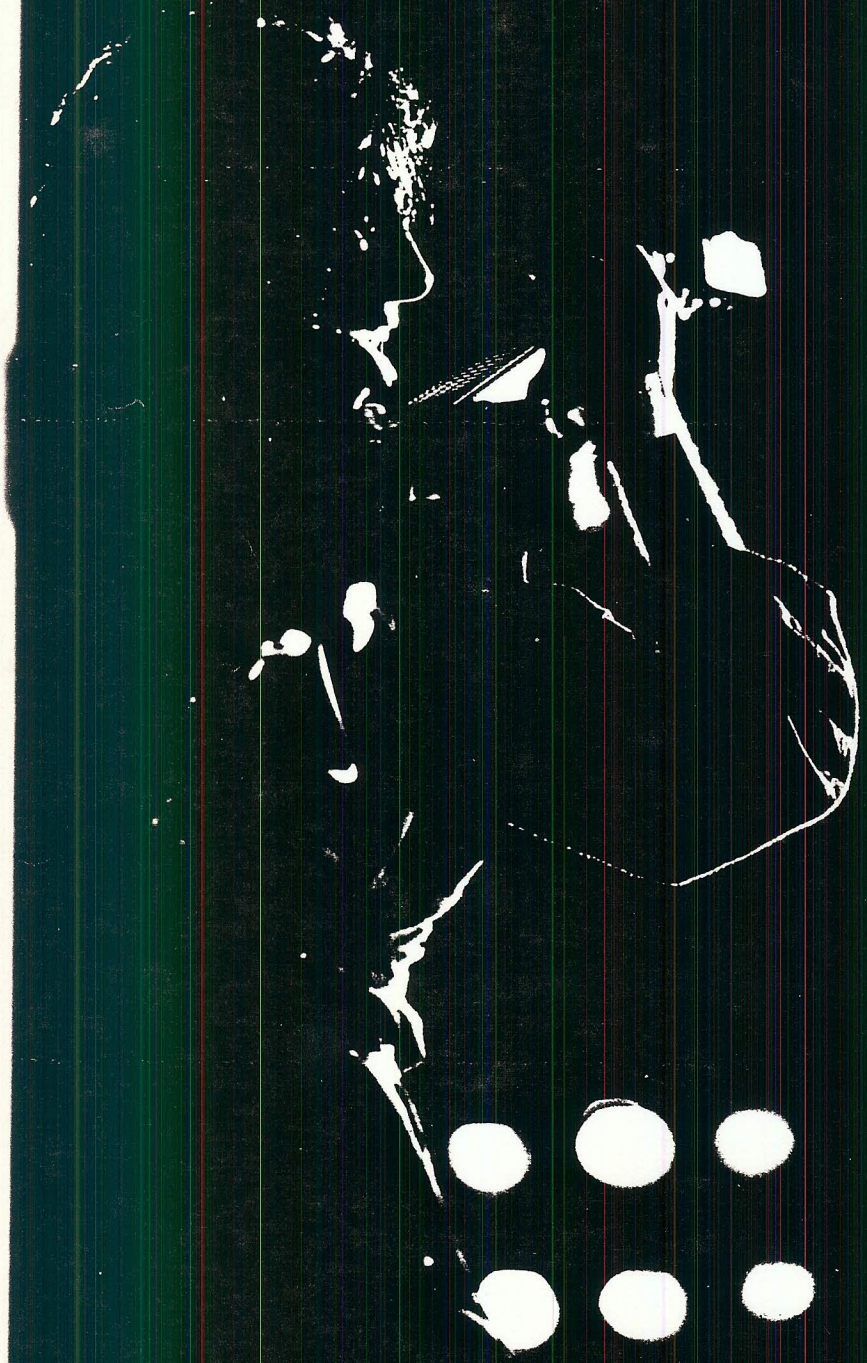
Thanx to all the 2nd and 3rd engineers who ran around in the middle of the night to satisfy my sound neurosis. And, of course, Neil Zlowsower, who took all these great pictures. Boy, do I owe him a lot of dinners. My sister, Pam, who worked her fingers down to the bone correcting my mistakes. Very special thanx to Greg LaMastro, who did all the tabulature for this book. What a guy.

There are many more to thank who are not acknowledged here, but you know who you are.

STEVE VAI (SPARE SWITCHER)

RESET		2016 DIZZY		GATE	GLITZ	BIGGER	HOLD
GOD	ZILLA	SCHMEAR	PUTZ	MEAT 1	MEAT 2	LOVE	HATE
MIDI	STR	BANK	PS-1	PS-2	PS-3	PS-4	HELL

DIZZY = Eventide 2016
GATE = Drawmer Duel gate
GLITZ = Ibanez 1000
BIGGER = TC Analog Chorus
HOLD = Hold repeat for the "Shmear"
GOD = Eventide 969 Harmonizer
ZILLA = Eventide H3000 Harmonizer
SCHMEAR = Roland SDE 3000
PUTZ = Yamaha SPX 90
MEAT I = Yamaha Delay 1500
MEAT II = Yamaha Delay 1500
LOVE = Clean Amp
HATE = Dirty Amp
HELL = Distortion – Boss Super Overdrive



YANKEE ROSE

SHY BOY

LADIES NIGHT IN BUFFALO

ELEPHANT GUN

BIG TROUBLE

BUMP AND GRIND

GOIN' CRAZY

BOTTOM LINE

SKYSCRAPER

DAMN GOOD

HOT DOG AND A SHAKE

STAND UP

HINA

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